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FUSION



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FUSION

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MUSICAL MARVELS

ANDREW FISHER
TALKS N64 WITH
RARE COMPOSER
AND VOICE
ACTOR GRANT
KIRKHOPE



THE WILL OF ARTHUR FLABBINGTON

GUGAMES'
POINT & CLICK
PERFECTION AND
ALAN WAKE II
REVIEWED



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FUSION

Retro-gaming
Publisher
since 2006



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FUSION

...and we're **BACK!** 2023 was a fantastic year for video games but also a tumultuous and uncertain time for many developers who make the titles we love. Here at FUSION, we are equally enthusiastic about all games, regardless of when they were made. The old games keep us coming back for more, and the new games just keep on coming. We enjoy a new AAA title as much as a new homebrew game for the 2600, C64, or Dreamcast, and we hope that the livelihoods of the talented creators we depend on for our gaming fix are more secure in 2024.

So, what do we have for you this year? We thought we'd start with Andrew Fisher chatting to Grant Kirkhope about his time at Rare making music for the N64 in this month's Musical Marvels Interview Special. Faith Johnson contemplates the true nature of nostalgia and recommends ten SHMUPS to try on Steam; George Sturgeon tackles a Super Stage and defeats another Badass Boss, all while Toy Polloi sits upon Zodac's Cosmic Chair. If that sounds a bit strange, then our reviews of *Alan Wake II* and *The Will of Arthur Flabbington*, two distinctly left-field games, will only increase the strangeness factor. We also have a bunch of regular features for you, along with a confirmation that, finally, FUSION has reached Las Vegas. We hope you enjoy our first issue of 2024.

MISSION START!



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Ben Honebone

FUSION Issue 52

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THE WILL OF ARTHUR FLABBINGTON

ANDREW OYSTON POINTS AND CLICKS HIS WAY THROUGH GUGAMES' NEW STAR-STUDDED ADVENTURE.

■ Talk about disappointing; Jack's Uncle Arthur has passed away and left the destitute lad nothing. To make matters worse, he's left some "treasure" to two of his friends, but they hate each other and want nothing to do with either you or it. What's a guy to do? Well, in this comedic point-and-click adventure from Gugames, Jack's most obvious course of action is to summon the ghost of his dead uncle and grab the wealth himself. If only it were that easy.



Above: We all sit upon the solitary seat.



Above: You're not Dreaming, that is Lucy.

For one thing, while our protagonist manages to summon an Arthur, it's not 'the' Arthur, and the recalcitrant revenant, Mr Arthur Feldberg, proves to be, at best, a grudging assistant throughout the quest. For another, there are puzzles galore to solve before you get anywhere close to finding fortune and glory (as a famous seeker of treasure once said).

TWOAF is a story of three acts; the first is essentially a tutorial, not just for the in-game mechanics but also for the logic you'll need to employ if you're to reach the finale. A core strength of any point-and-click adventure is that the puzzles must balance, making the solutions logical and not too obvious. Act One demonstrates this strength superbly and provides suitable preparation for Act Two, where the game drops several puzzle strands that intertwine around Jack's odyssey. You're free to tackle each as you please, making for a balanced approach to playing. Get stuck on one quest, switch to another. Get stuck on all of them, switch off, grab a cuppa, and think things through. You'll get there, and when you do, you'll probably kick yourself as to how obvious the answer really was. You could use one of the guides available online, but that would defeat the point of the game - this is old-school



Above: Forget that AI nonsense, this game is truly self-aware.



Above: Something tells me Archie was a manager when he was alive.



Above: There is only one right answer to this.

adventuring (without insta-death, although there is one scene), and some of the solutions to the puzzles are randomised to add some spice to the mix.

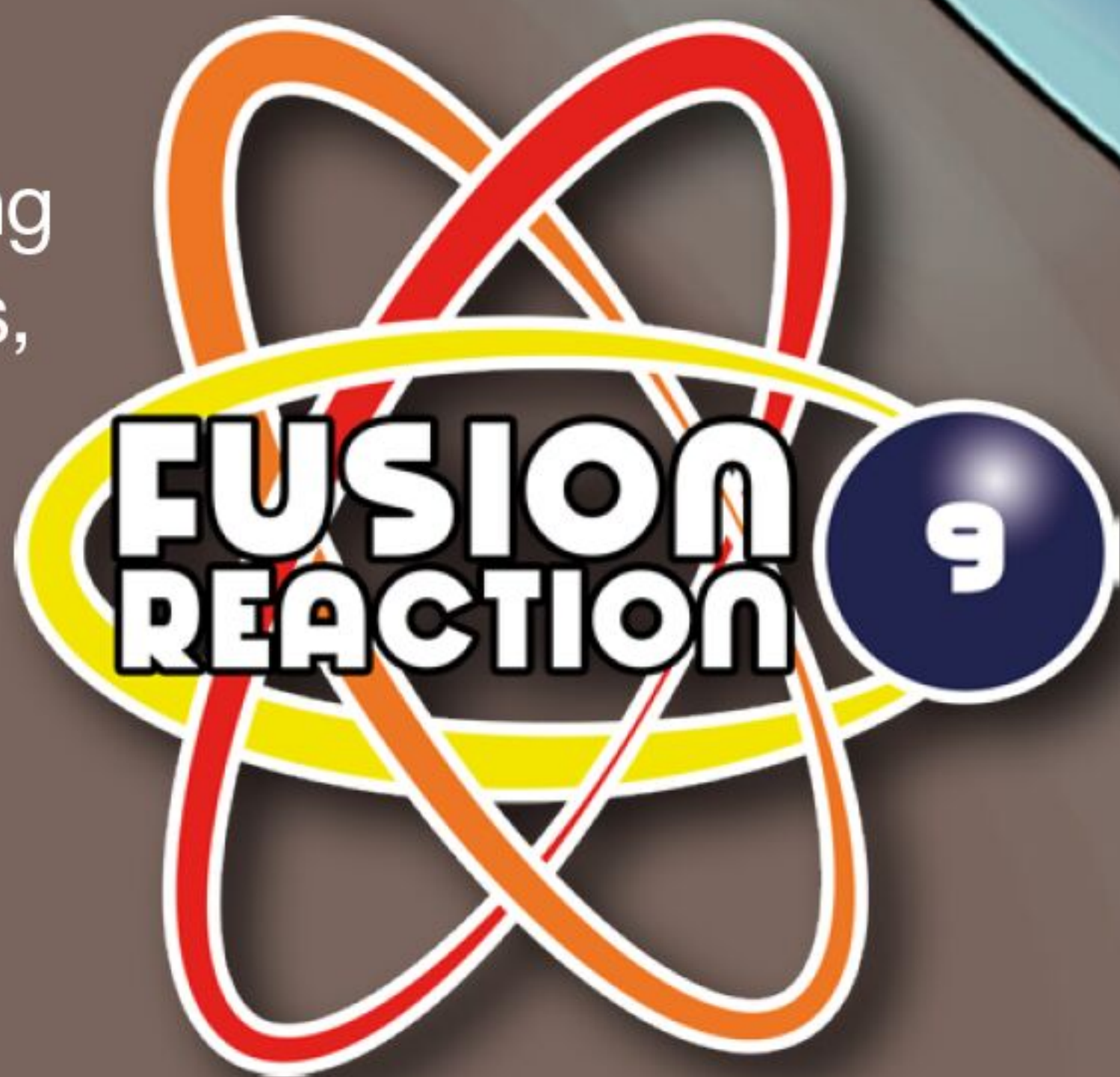
The key to progression is the ability to switch between Jack and Artie. Despite their co-dependency, the pair have a nice line in banter and a solid sense of mutual dislike. Other characters can prove equally beneficial or unhelpful to Jack, in which case Artie may well be the spook you need. Characters are strongly drawn in both literary and artistic senses. It's worth making your way through all the dialogue choices for valuable hints and to experience the sense of humour that permeates throughout.

TWOAF is a genuinely hilarious game, with nods and winks to other adventure titles (pot helmet, anyone?), films, books, and even famous political salad ingredients. There's a brief cameo from Lucy (of *Lucy Dreaming* fame), and both Tom and Emma Hardwidge join the voice cast alongside Sally Beaumont (*Hob's Barrow*) and David Howlett (*Lucy*

Dreaming and the in-production *Heir of the Dog*). Speaking of which (see what I did there?), the voice acting is, on the whole, excellent. Any slight wobbles merely add to the game's charm, and when combined with the subtle but delightful score, ensure that your ears will not be disappointed. And is that a nod to *DOOM* that the two young lads are listening to? The same can be said of the graphics: an RTX 4090 busting 320x180 resolution, although, with the amount of toilet humour present, you really don't need ray-traced lavatories.

During my 6-hour and change playthrough, I found it was the little details that made *TWOAF* special. The cemetery, for example, contains not only the Hardwidge crypt but also the graves of the Kickstarter backers. Some have epitaphs, others just need a few flowers (block 3,6 if you're passing, much obliged), and it's a nice touch. Another is the in-game mobile title, Farty Party. Yep, there is a Steam achievement for a high score of 30, and nope, I'm nowhere near it, but as a *Flappy Bird* clone, it plays fiendishly well. Who doesn't like their every move synchronised with a bottom burp?

TWOAF is a delightful adventure game. You'll laugh, you'll cry (until you figure out the answer), and when you get to the end, you'll find the treasure and... well, that would be spoiling things. In the last twelve months, I've played some cracking point-and-click adventures, and Fabio Guggeri has crafted an experience that wholeheartedly deserves its place on the list of the genre's must-play titles. ■



Above: That's some serious upselling skills on show.



HIGH SCORES		
#120	WADJET EYE GAMES	3
#121	MARIE	2
#122	ANDREWOYSTON77	2
#123	ANNETTE_BERGMAN	2
#124	SUP3RTTROLL	2



After a throwaway discussion with some fellow Fusion team members, it dawned on me that nostalgia isn't always as it seems. For retro gamers, the term nostalgia gets bandied around a lot; it's our childhood memories, times when the world felt great, or even the escape from our modern lives filled with pressures. Every gamer's nostalgia will be different; those who have experience playing games in the 80s will feel like *Jetpac* or *Manic Miner* are nostalgic to play today. Twentysomethings may think that *Need for Speed Underground* is nostalgic, but it still feels relatively modern to me.



My nostalgia for video games is situated in the 90s. Although I played video games in the 80s, I was too young to appreciate them and it wasn't until Christmas 1991, when I got a Mega Drive with *Sonic*, that my gaming life as I know it started. In fact, I question if my love for Sega and *Sonic* is nostalgic at all, considering I've never stopped playing it. I still have my *Sonic* games from back then and can't think of a time when I didn't roll out the Blue Blur for a quick spin on a regular basis. But I digress; what is clear is that while I love going back and playing consoles like Atari and computers like the Amstrad, this isn't nostalgia



for me. It's just an interest in the history of video games.

Then, there is the question of whether nostalgia is a good or bad thing. For instance, I know I played *Zelda* on SNES in the 90s and can confidently say it's still a good game today. Even though I haven't played it in over 20 years, I know its quality; it would still be an excellent game if I played it right now. There is no rose-tinted subjectivity to my thoughts, and everyone knows *Zelda* is still great, right? This goes for many classic games that are generally thought of as excellent titles. We know our nostalgia for them is solid; many other gamers feel the same. They still feel like great games right now in a time of modern gaming. They are, well, classic.

But what about those games that we have nostalgia for, as in we have happy thoughts when we remember them, that aren't considered classics in the pantheon of gaming history? Returning to my opening about discussing games we remembered being great, the discussion brought up an old SNES and Mega Drive game called *Weaponlord*. It's an early example of a weapon-based fighting game that was well-received by reviewers at the time. While it has never been considered as significant as the *Street Fighters* and *Mortal Kombats* of our hobby, my memories are that it was a solid fighting game that I spent some time with.

In the interest of researching my own nostalgia for this piece, I decided to try *Weaponlord* again. Knowing full well I haven't played it since then. Before I played it, I pondered for a moment on precisely what my memories of this game were. I concluded that I remember the gory scenes of chopping my opponents with large weapons.

I also remember a combo system of sorts that, if my memory was correct, could be broken to create infinite combos.

Another memory that surfaced was how I very quickly went back to *Killer Instinct* soon after mastering *Weaponlord*. To this day, I still play *Killer Instinct*, so that tells its own story on which game I think is better. ■

SUPER STAGES

GEORGE STURGEON EXPLORES THE SNOWY CLIFFS OF KAZAKHSTAN AND TELLS US WHY THE ICE-COLD LANDSCAPES OF 'CLIFFHANGER' MERIT SUPER STAGE STATUS.

■ When First-Person Shooter video games are the topic of discussion, the *Call of Duty* franchise is perhaps one of the biggest names that come to mind. In our pursuit of a fittingly frosty Super Stage for this particular issue of Fusion, our attention has turned to none other than the universally acclaimed *Call of Duty: Modern Warfare 2*.

Tracking down that next Super Stage isn't always easy, and locating great contenders with a winter theme adds yet another challenge. Though a warzone isn't exactly the first thing you think of when it comes to snow, our sights were set firmly on the cold vistas of 'Cliffhanger'. It earns its title of Super Stage for its enduring popularity, a reputation no doubt gained thanks to its dynamic approach to a stealth mission gone awry. Its combination of immersive storytelling and varied combat sequences is topped off by the visually stunning Kazakhstan mountains.

In this mission, the player assumes the role of Sergeant Gary 'Roach' Sanderson, who, alongside Captain John 'Soap' MacTavish, must infiltrate a Russian air base. The objective is to retrieve an ACS Module from a downed satellite, which contains data on the U.S. Defence Grid, before the Russians can decrypt it.

With a feeling of constant pressure to achieve each task, 'Cliffhanger' does a great job of engrossing the player into a

CALL OF DUTY MODERN WARFARE 2

Super Stage: Cliffhanger
Developer: Infinity Ward

Year: 2009
System Played: PS3



Above: Scaling the ice wall makes for a dramatic opening to Cliffhanger.

mission made ever more challenging thanks to the cleverly implemented weather effects on gameplay. With cold blizzards limiting the player's field of vision and the perilous cliff drops set to give even the bravest soldier a bad case of vertigo, this stage delivers an experience that continually escalates, culminating in a thrilling high-speed snowmobile chase through a forest. A level certainly not for the faint-hearted.

LEVEL DESIGN

From a Level Design perspective, this is a three-dimensional first-person shooter mission set in the wintry wilderness of the Kazakhstan mountains. With a title such as Cliffhanger, it's perhaps no surprise that the mission begins on a literal cliff edge. Here, the player need only look down to witness the precariously thin footing they're balancing on. With one small slip, it's "adios muchachos".

From the start, the player must follow Captain MacTavish to the top of an ice wall, an event which further solidifies a sense of urgency



Above: MacTavish takes down a soldier en route to the objective.

Below: Cliffhanger's second half begins with a bang!



as Roach claws at its frozen surface with a pair of ice picks. This upward climb presents an intuitive control method where alternating the shoulder buttons will slam each pick into the ice, and keeping each button pressed will see Roach pull himself vertically. If you get the rhythm right, Roach will reach the top, but if you time the movements incorrectly or leave Roach hanging for too long, the ice will shatter, causing Roach to plunge to his death. It's a control method that adds to the immersion, creating a sense of danger and panic while simultaneously conveying a feeling of Roach's body weight. These opening moments highlight the quality on offer in terms of environmental graphics, control system, and pure adrenaline-fuelled enjoyment.

Once over the vertical ice ledge, the player finds themselves firmly in enemy territory as they cautiously infiltrate the Russian airbase while trying not to alert the enemy. Here, Cliffhanger's dynamic mix of stealth and action comes into play. Sneaking around the airbase and avoiding enemy detection using huts, trucks, and storage containers as cover is a tense situation. Thankfully, Roach is equipped with a Silenced ACR Assault Rifle fitted with a red dot sight and a heartbeat

sensor, perfect tools for locating the enemy and dispatching them one by one under the cover of a stormy blizzard. Throughout most of the mission, Soap will assist by eliminating foes from a vantage point and commenting on the player's sniping skills, be they sharp or shoddy. It's another detail that adds a touch of realism, as you almost want to impress the captain (or was that just me?).

Accompanying the player on their mission is a tense and dramatic soundtrack with a style reminiscent of the 'Main Theme' from Terminator 2. It is interspersed with staccato drum beats emulating the sound of gunfire. As players mount the snowmobile in the level's later moments, the pace of the track increases and perfectly conveys the urgency of the final escape



Above: Sneaking up on the enemy like a ghost in a blizzard.

GR8-BIT

Our GR8-BIT was climbing aboard the snowmobile and accelerating into the forest, weaving in and out of the trees at incredibly high speed. With Russian forces in pursuit, this high-octane escape sequence is one to remember, especially as the player approaches the cliff-jump finale!



Below: Enemy eliminated; onward to the ACS Module.



sequence with cinematic grandeur.

As Roach works his way through the airbase, eliminating enemies, the need for a backup plan arises when he's ordered to plant C4 explosives on the nearby fuelling station, which may have to be detonated if plans go askew. Once the C4 is in position, it's back to tracking down the ACS module. Locating and retrieving this marks



Above: Chaos ensues as Roach and Soap make their exit!

a pivotal moment that dramatically changes the course of Cliffhanger. As Russian soldiers surround the captain, what should have been a straightforward stealth mission suddenly descends into a chaotic run-and-gun retreat as the backup plan becomes the only plan.

The shift in tone for the second half of this stage is a total wake-up call. The move from a confident front-footed stealthy approach to a guns-blazing escape sequence is beautifully orchestrated, as enemy fighters suddenly double in numbers, meaning that evasive manoeuvres and a fast exit are vital. In the span of a single mission, the developers at Infinity Ward have crafted a gripping military narrative that takes the player through numerous challenges and emotions as the stakes gradually increase. Cliffhanger keeps the player on guard at all times and does not let go. The whistling winds and snow-covered landscape proved that this stage was far more than just a First-Person Shooter with a simple Arctic overcoat. Instead, this level's snowy theme has been imaginatively applied and directly affects the gameplay and the mission at hand.

'Cliffhanger' delivers a balanced blend of stealth, action, and suspense with spectacular results. With the harsh challenges of this icy setting front and centre to the experience, it's plain to see why this level from Infinity Ward's repertoire has remained a fan favourite for over a decade. ■

ALAN WAKE II™

BEN HONEBONE WRITES FUSION INTO THE STORY IN AN ATTEMPT TO CHANGE REALITY AND ESCAPE THE DARK PLACE.

■ It's been almost fourteen years since Finnish developer Remedy left the famous writer Alan Wake trapped in the Dark Place at the bottom of Cauldron Lake in Bright Falls. We got a glimpse of his ongoing struggle to escape in 2019's *Control*, where we learned that the entity imprisoning Wake was one of a series of 'Altered World Events' being investigated by the Federal Bureau of Control. Now, in *Alan Wake II*, we return to Bright Falls as FBI agent Saga Anderson, investigating a series of brutal murders, seemingly committed by a local group calling themselves 'The Cult of the Tree'. At the crime scene, Saga and her partner, Alex Casey, discover manuscript pages from an unfinished novel that detail their investigation and a connection to the missing writer, Alan Wake.

To put it simply, *Alan Wake II* is a wild ride. From the disorientating opening scene that places you on the shores of Cauldron Lake as an unidentified naked man to the deftly constructed and emotional finale, it's a game filled with surprises. Remedy has a well-earned reputation for pushing the boundaries of storytelling in video games with their own unique (but undeniably Lynchian) style, and *Alan*



Above: This big 'ol tree plays a big role in Chapter 1.



Above: Remedy's Northlight engine delivers the goods.



Above: Wait, is that Shawn Ashmore from Quantum Break?



Above: In the Dark Place, Wake is trapped in a looping talk show nightmare that he has to write his way out of.



Above: Get used to this confused face, you'll see it a lot.



Above: The mysterious Warlin Door; is he friend or foe?

Wake II sees the team producing what might be considered their most outstanding work yet. The manner in which gameplay, in-game cut scenes, live-action footage, and music are blended is nothing short of spectacular and unlike anything I've experienced in a video game before. It seems that technology is finally catching up with creative director Sam Lake's storytelling ambition.

At the core of the *Alan Wake II* experience is a traditional survival horror game, and with that comes all the usual tropes of the genre. You'll need to search for keys to doors you could theoretically break down, solve some simple (and not so simple) puzzles, search for and conserve limited ammunition, and manage your inventory space. The combat loop from the original *Alan Wake* returns, and while dispatching the 'Taken' in the first game eventually became tiresome, shining the light from your

torch to disperse the darkness surrounding foes before filling them full of lead in the sequel is more refined and responsive.

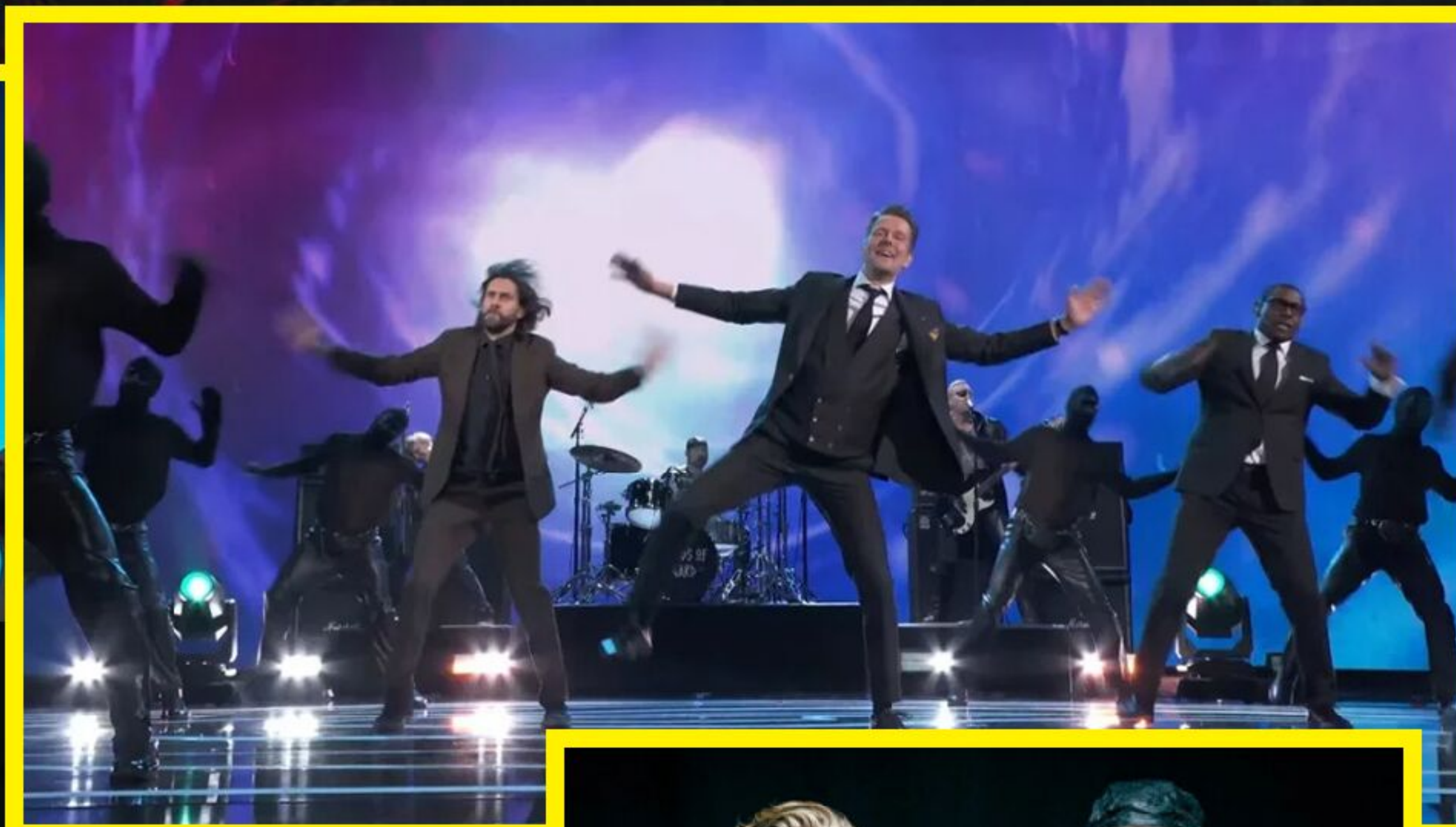
Throughout the journey, you'll switch between Saga's ongoing investigation and Wake's looping nightmare in the Dark Place. Both protagonists have access to the 'Mind Place', a room in their minds that's presented in-game. Saga uses it to piece together evidence and figure out the next step in her investigation, while Wake uses it to edit the story he's writing to try and escape the Dark Place. It's a unique mechanic that allows Remedy to tell a more nuanced story without relying on hours of in-game dialogue or cut scenes. The Mind Place itself also plays a vital role in the story, and that pay-off is another of *Alan Wake II*'s many highlights.

Wake's escapades provide the bulk of the game's standout moments, including a novel

WE SING

Following the unexpected live performance at the Game Awards, it's no secret that *Alan Wake II* features a show-stopping playable musical sequence featuring the cast of the game and fictional band, Old Gods of Azgard (played by the real-life Finnish band, Poets of the Fall). The performance at the Game Awards was an uplifting surprise that made an otherwise disjointed ceremony memorable.

Watch it here: <https://bit.ly/3NplwvC>



PLACE / ADVENTURE TOURS



Above: The Koskela Brothers commercials are amusing.

In addition to the light/dark gameplay mechanic and a musical sequence that knocked my socks off! (see WE SING). Everything in *Alan Wake II* is imbued with a magic ingredient that we've seen sprinkled into Remedy's previous games (the Ashtray Maze from *Control*, anyone?). It combines excellent writing, humour, and an ambitious approach to storytelling that incorporates music and film. Indeed, Remedy wears its influences on its sleeve in both *Alan Wake* games; anyone familiar with *Twin Peaks* or *Se7en* will no doubt recognise the DNA of those classics in Wake's adventures.

The audio-visual presentation is a current-gen treat. Every location is dripping with atmosphere and beautiful lighting that, combined with the stellar audio design, makes locations like Watery's Coffee World and the Dark Place's New York feel almost as uncomfortable as the



Above: Coffee World! Family fun for everyone! NOT.

Baker Ranch in *Resident Evil VII*. *Alan Wake II* is filled with colourful characters, and the cast does a remarkable job of bringing them to life both in-game and especially during the numerous live-action sequences.

Remedy's singular approach to video games is an acquired taste. Unlike 2019's more action-orientated *Control*, *Alan Wake II* is a slow-burner that wants you to tread carefully and soak up its charisma. The story and stylish execution make it unique, but if you're not a fan of survival horror games, it probably isn't for you. It's quirky, self-referential, esoteric even, and it's delivered with unwavering precision and award-winning quality. ■





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Game : Kirby: Canvas Curse
Year : 2005
System : NDS
Words : Ben Magnet

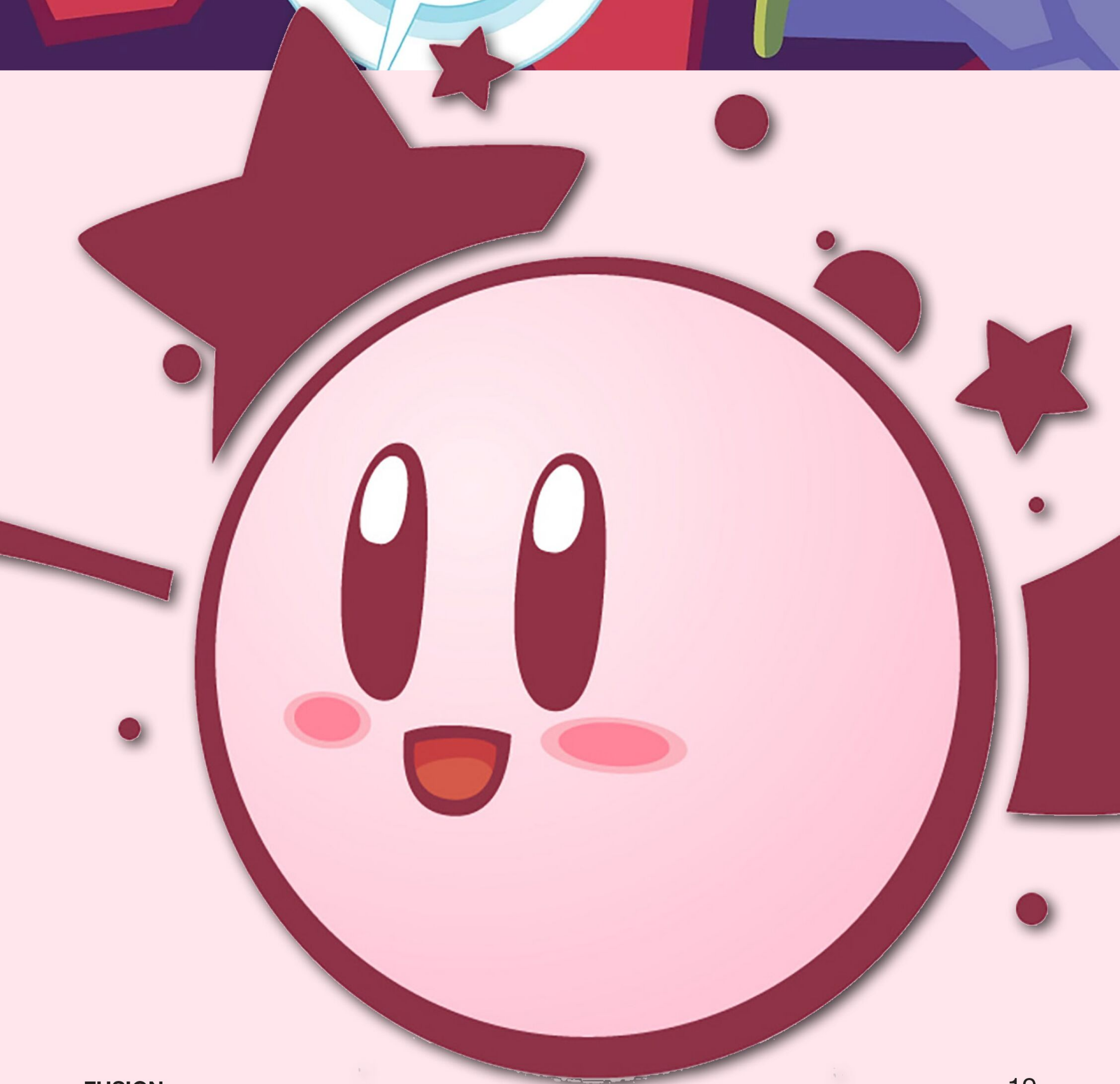
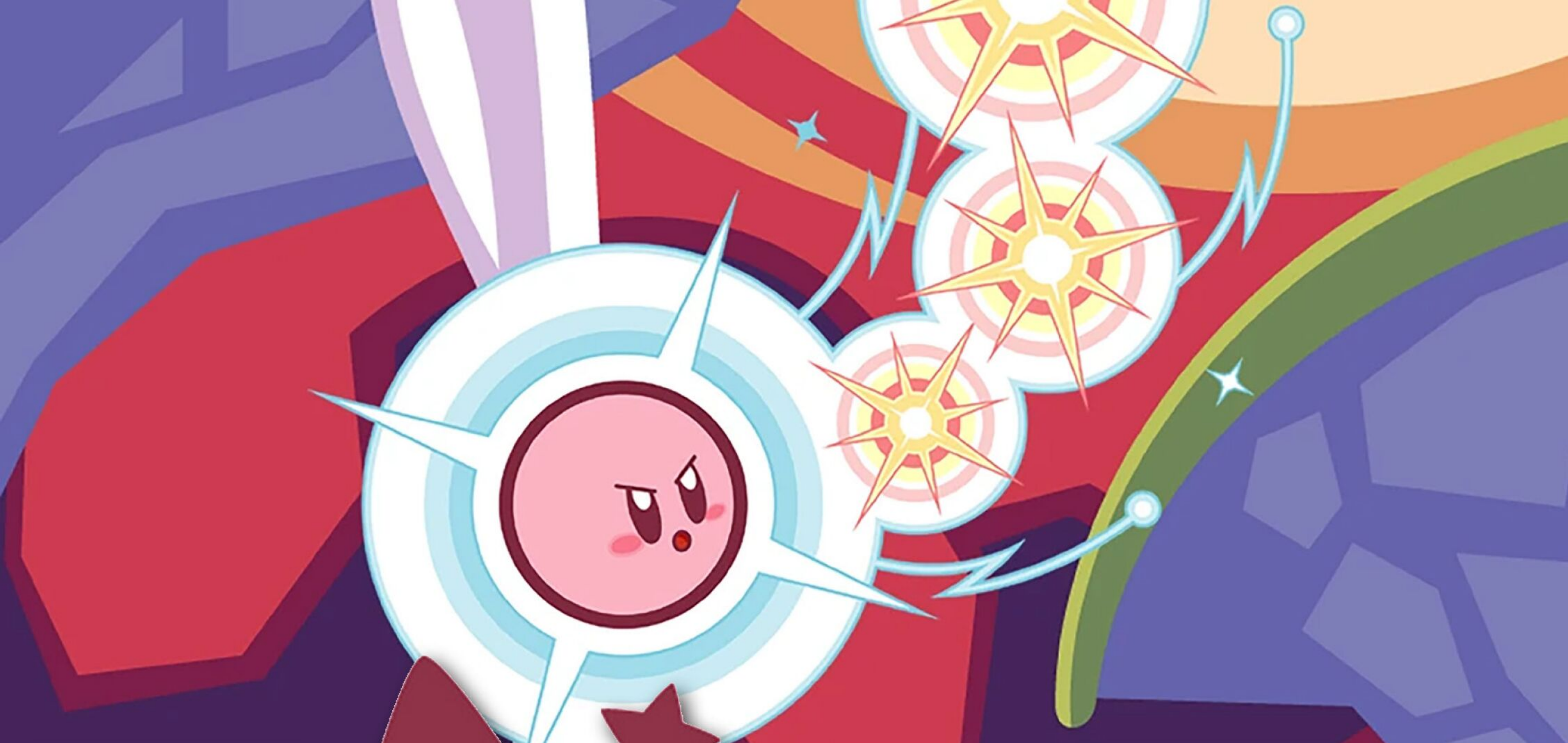


Over the past 20 or so years, Nintendo consoles have had some form of gimmick. The Wii had motion controls, the 3DS gave us glasses-less 3D effects, and the Switch is an at-home/portable hybrid. The Nintendo DS was no exception, and video game journalists had a field day trashing the console when it was first announced. While those journalists wouldn't realise how wrong they were for some time, HAL Laboratories saw potential in the dual-screen console and delivered its first great game, *Kirby: Canvas Curse*.

Canvas Curse is unlike any other *Kirby* game before it; the primary way to move Kirby is with the DS stylus. All the controls involve the touch screen and nothing else. It may sound simple, but when you start playing, you discover how inventive this control scheme is. You can draw ramps, platforms, or loop-de-loops to get Kirby rolling fast, block enemy attacks by drawing a line, and stun enemies with just a touch of the stylus. *Canvas Curse* is more of a challenge than other *Kirby* games; your paintbrush only has a set amount of ink before it runs out and needs to recharge. While the stylus and your artistic skills are required to help Kirby in this adventure, you can still use Kirby's copy ability to take powers from your enemies and give yourself an edge. Like the rest of the game, the copy abilities have been tweaked to work with a limbless Kirby.

With its unique play style, *Canvas Curse* shows off what the DS was capable of, and HAL Laboratories set an example for other developers on how the touch screen could be utilised. Many DS games placed all the action on the top screen, with the lower screen used for maps and menus, but thankfully, games like *Cooking Mama* and *Pokémon Ranger* took a cue from *Canvas Curse* and utilised the touch screen in inventive ways. If you're looking for a copy of Kirby's DS debut today, you can still find second-hand copies online for between £30 and £40. It's a must-own game for any fan of Kirby and the Nintendo DS. ■

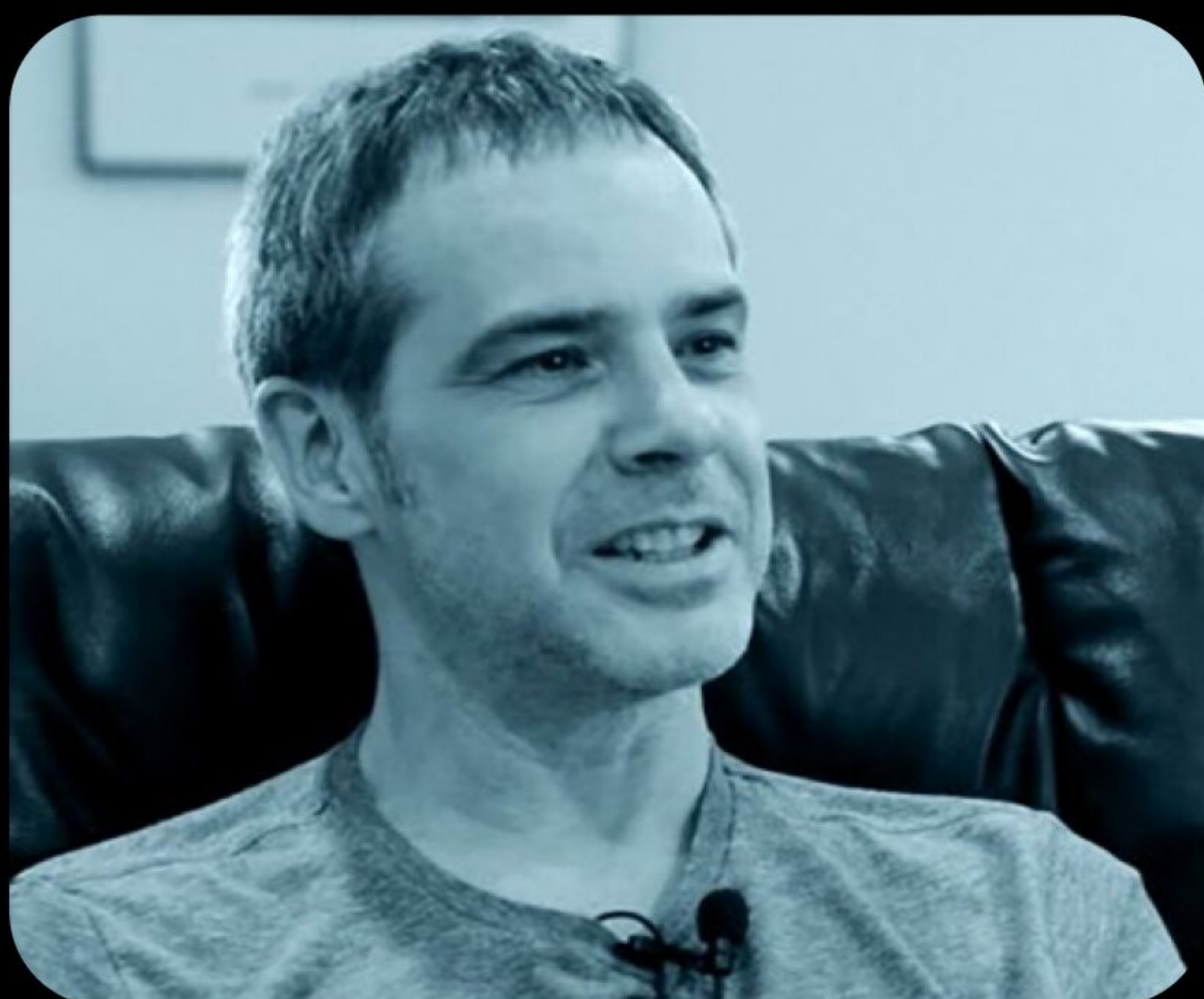




FUSION MUSICAL MARVELS

Composer Interview Part 1

GRANT KIRKHOPE



COMPOSER VOICE ACTOR

Years Active: 1995 to present

Gameology 1995-2000: Killer Instinct Gold (N64), Donkey Kong Land 2 (GB), Blast Corps (N64), Goldeneye (N64), Banjo Kazooie (N64), Donkey Kong 64 (N64), Banjo Tooie (N64), Perfect Dark (N64).

Website Link:

<https://www.grantkirkhope.com>

■ Born in Scotland, raised in Yorkshire, and working for years in Leicestershire, composer Grant Kirkhope now lives in California – where he writes music for games and films. In the first of a two-part interview, Andrew Fisher finds out how he became a key part of Rare's N64 era.

Andrew Fisher: How did you end up at Rare?

Grant Kirkhope: Robin Beanland was a keyboard player in one of the local bands I played for in North Yorkshire back in the day, and he got a job there. He'd been there about a year and a half and said to me, "Why don't you try to do what I'm doing, write music for video games?". He recommended that I buy some equipment; with the last thousand pounds to my name that I'd saved up, I bought an Atari ST computer and a synthesiser and bits and pieces. I sent Rare five cassette tapes of music during 1994 that I thought was video game-centric. I played a lot of games at the time and never got a reply. And then, out of the blue, I got a letter saying, "Please come for an interview", and I got the job - no one was more surprised than I was.

AF: Did Rare have lots of musical and recording equipment?

GK: Rare was a very well-funded company; they'd done very well in the years gone by. We all got good gear to work on. Robin was there, as were Graham Norgate, Eveline Fischer (now Novakovic), David Wise, and a decent spattering of composers. Strictly speaking, you're supposed to use what they provide as a kind of legal requirement, but I did bring my own synthesiser and guitar.

AF: Did you work closely with other composers at Rare?

GK: Graham Norgate was the main person when I first arrived in October 1995. Dave Wise got me to convert his music from the SNES for *Diddy Kong's Quest* and *Donkey Kong Country II* to work on the original Game Boy. I was doing that for a couple of months. Graham Norgate was working on *Goldeneye*, *Ken Griffey Baseball*, and *Blast Corps*; he said, "I'm getting quite busy on



DONKEY KONG
LAND 2™



GOLDENEYE

DK TV
DONKEY
KONG 64

PRESS START

©1999 NINTENDO. GAME BY RARE.



©1998 NINTENDO/RARE
GAME BY RARE

BANJO-
TOOIE™

© 2001 NINTENDO/RARE. GAME BY RARE.

PERFECT
DARK

the other two games. Can you take over *Goldeneye*?" I was like, "I'd love to do that." So I had to get an N64 dev kit, and he taught me how to use it. I was told I could do the Game Boy in the mornings and *Goldeneye* in the afternoons.

AF: Did Rare have specific sound drivers for the N64?

GK: It was all on the dev kit. We all used Cubase back then. It works by assembling your little MIDI orchestra instrument setup in the dev kit. We had a way of hooking up our PCs straight to the dev kit so that we could actually play the sounds that were put in there instead of doing a full-quality tune, making it sound amazing, and then trying to get it compressed before all the samples were put into the N64. We found it was better to put the sample on the N64 first so we could hear how it was really going to sound when people played it. I think Rare fared pretty well on the console because we actually played the samples that you put into the machine.

AF: Were there any games where the restrictions affected your compositions?

GK: All of them restricted composition ability - for everybody. You had to use tiny little samples. For instance, many people think that I'm a big marimba fan because marimba is in a lot of my music - that's because it was a very small sample, and it sounded good all over the

keyboard. I used it a lot because it sounded good, right? Because we played the samples in the machine, we'd know it sounded good there, but not low down, not high up. You started to understand what was going to work.

CD quality is 44.1 kilohertz, and nothing in the machine was anywhere near that. I would say 16 kilohertz was probably the best. So I'd sample, say, a clarinet note because I could do one of those; I'd do a C-3 right in the middle to convert it down to 16 kilohertz. It could be really muddy, so I'd try to add some more EQ to give it a high end. Then, you give it a key range you can play over the entire length of the keyboard. And then it would sound, you know, (deep) wah-wah-wah on the bottom and Mickey Mouse at the top - that finite range of sound. Today, people use multi-sampled instruments, so you get clarinet, multi-sampled from the entire range from the bottom to the complete top, all the notes, all the velocities - I could make one note, that's all I could afford. And that was what I used for the entire thing. So yeah, memory restrictions were foremost.



AF: What was a typical working day at Rare like?

GK: It's just like any other job; you do it from nine till five, right? Turn up at nine, start writing music, and go home at five when you finish. In those days, we were given a game each, so you did all the music and all the sound effects. I'd usually try to do music in the morning - I'm better at writing in the morning - and sound effects in the afternoon. That was the way I worked myself; everyone was different. But it's just like a normal job anyone would do.

AF: With sound effects, were you also using samples for them?

GK: There are some things you can't get from sound effects CDs. The vocal noises in *Banjo Kazooie* or the hit noises in *Goldeneye*, we did those ourselves. We'd record ourselves doing them, or a member of the team. But you can get footsteps and gunshots and stuff like that from CDs. These days, *Call of Duty* records people firing guns and tanks, firing missiles and all that stuff; we couldn't do that back then. We used to use sample libraries, all the bread and butter sounds you find from that.

AF: How did you get involved in voice acting?

GK: It was just because no one else wanted to do it, and it was just quicker to do it myself. Being Donkey Kong's

voice, I just did it because nobody wanted to do it. I can record it in my office; I can do it quickly. It wasn't like I had pre-planned to be Donkey Kong; it just turned out that way.

By the time I came to do *Viva Pinata*, a lot of the team would volunteer to do animals. I'd send an email out saying, "I've got an animal to do; who wants to be the Mole?" or whatever it was, and people rushed into it, and everybody enjoyed it in the end. But at the start, nobody wanted to do it, you know?

AF: Speaking of *Donkey Kong 64*, how did the DK rap get written and recorded?

GK: That was me and George Andreas, the lead designer on the game. He wrote the lyrics and wanted to do a rap song, like that Run DMC vs Jason Nevins track, 'That's the Way It Is'. I didn't think it was going to fit; I thought it should be more of a slow, "Funky Cold Medina"-type thing, right? I found that drum loop on a synth I had and then just did it to that. George was one of the main rappers on that, with Chris Sutherland, who was the lead programmer on *Banjo Kazooie*. Chris does a lot of voices, too; he's great. Then I got members of the Banjo team to do the chorus, the D, K, Donkey Kong, bit, and then stuck it all together and put it in the machine. It just felt like it was a big joke to do it.



At the time, I feel like a lot of people thought I was trying to create a credible rap track, and I wasn't trying to do that at all. Younger kids loved it; they just danced about their lounge to it, playing the game, and thought it was funny. But to the cool teenagers, it doesn't sound like Ice-T or whoever was a big rapper at the time. I think that they didn't like it for that reason. Later, everyone kind of got the joke.

AF: How soon into a project would you get involved in creating the music and sound?

GK: Because you're a staff composer - immediately, the minute the game starts to kick off. You're writing some music that gives you the flavour of the game. It might not make it into the game, but you might write something at the start



or have a good idea of what the levels will be like, if it's a castle, a forest, or whatever. Even as a game started, I would have been involved in it. Because, at the time, I was sitting with the team in the team block - not the music block. There was not enough space for me, and I was in with the team.

AF: For *Goldeneye*, did you have the rights to the iconic theme?



GK: We had the licence for that. We were allowed to use Monty Norman's theme. I think that's quite rare. I feel like in games after that, they didn't get to use the Bond theme. That's why I put it in every tune that I wrote; it was everywhere. Even before working at Rare on *Goldeneye*, I was a massive Bond fan, so to use the theme was amazing.

AF: For *Perfect Dark*, how did you create a different atmosphere to *Goldeneye*?

GK: The X-Files was big back then, and I liked that kind of sound. And I liked the sound of Blade Runner. I just combined those things a little bit. I always think of Blade Runner as having this really damp, rainy, hot city in the future; I like that atmosphere. And so there's a track in *Perfect Dark* called Chicago Stealth, my favourite piece from that game. I wanted to capture that kind of Blade Runner-y theme.

AF: Were you involved in *Blast Corps*' music?

GK: That's all Graham Norgate. I'm guessing it must be the guitar I played on that. That's all I play.

AF: For *Banjo Kazooie* and its sequel, you were aiming for cartoon-style music. Did anything influence that?

GK: So we were trying to beat *Super Mario 64*. That was our goal. And Nintendo has that great kind of hobby jazz style that Koji Kondo writes well. I can't write music like that. There's no point in me trying to do that. So, I felt like I needed to separate us from them. So I was trying to find an oddball goofy sound because I feel like they're oddball characters - Banjo is a bit of a dumb bear, and Kazooie is a wisecracking sarcastic bird. I wanted to find a way to



reflect their personalities with the music.

I was listening to the Beetlejuice score by Danny Elfman, and he's got this 'oompah oompah, oompah oompah' all over the place. I like that sound; I guess they call it the 'polka' over here in America. So that can be comical, and I also realised that in the darker levels like Mad Monster Mansion, I wanted to use dark harmony, but you don't want to frighten the kids, right? I realised that if you've got that 'oompah oompah' kind of comical rhythm, you can make it full of dark harmony, and no one gets scared by it, but it gives you the dark feel. That's all over Beetlejuice, so I felt like I cribbed that from him.

I used a thing called a tritone, which is on a scale of C to F sharp; the F sharp is the furthest point from the C. I figured that because Banjo and Kazooie were opposites, I should hover between those two chords a lot, the tritone, which in my head reflected the opposite personalities.

Thanks to Grant for taking the time to talk to FUSION, and Retro Joe for helping arrange it. In Part 2, find out how Grant moved on to other hardware and into composing for films. ■



PC CD-ROM



WOJNY BITWY KAMPANIE

WAR PLAN ORANGE

**Dreadnoughts in the Pacific
1922-1930**



WAR PLAN ORANGE

LOOKING BACK AND HIGHLIGHTING THE MILITARY SIMULATIONS OF THE LAST THIRTY YEARS IS A DIRTY JOB AND ANDREW OYSTON WANTS TO DO IT.

■ A century ago, the United States military devised a series of war games covering potential adversaries in the post-Great War period. War Plan Black considered conflict with Germany, Green targeted France, and Red was a showdown with the British Empire and Canada - a possibility so remote to be laughable, but be prepared, “dib, dib, dib”, and all that. Orange, however, was the most prophetic - war with Japan across the Pacific, and that’s the focus of this early 2000s strategy title from Matrix Games.

If you’re a long-time strategy fan, you’ll know the drill - lots of hexes, stats, menus, and an insane amount of detail - fast-paced this is not, and when approaching *War Plan Orange* for the first time, you will need to complete the tutorial. Seriously, you won’t understand stuff, and the computer player will trounce you soundly each and every time.

You can play as either the Japanese or the US and its allies (or have the AI player take both sides if that’s your thing), starting anywhere between 1922 and 1930. Units can be land, sea, or air-based, and if you’ve played strategy games set anytime after this period, you’ll need



Above: Triple window combat; all the tension of draughts.

to address your preconceptions, as technology and tactics are very different. Armoured vehicles barely fit their description, aircraft are basic, very short-range, and carry tiny payloads, and naval combat is primarily between battleships, cruisers, and destroyers. Aircraft carriers were just about making their presence felt by this time, although tactical doctrine was in the early stages of development. Submarines are also available, but, once again, it would take the advances devised during actual conflict to make them truly effective (and fix poor peacetime design and acquisition choices).

It is not, however, just about the kit - the theatre of operations defines the obstacles you face, and it is here that *War Plan Orange* provides its greatest challenge. The Pacific is huge, and adding the Indian Ocean makes organisational tasks truly daunting. The keys to success lie in the bases you hold and your logistical ability. It’s no good having a powerful fleet



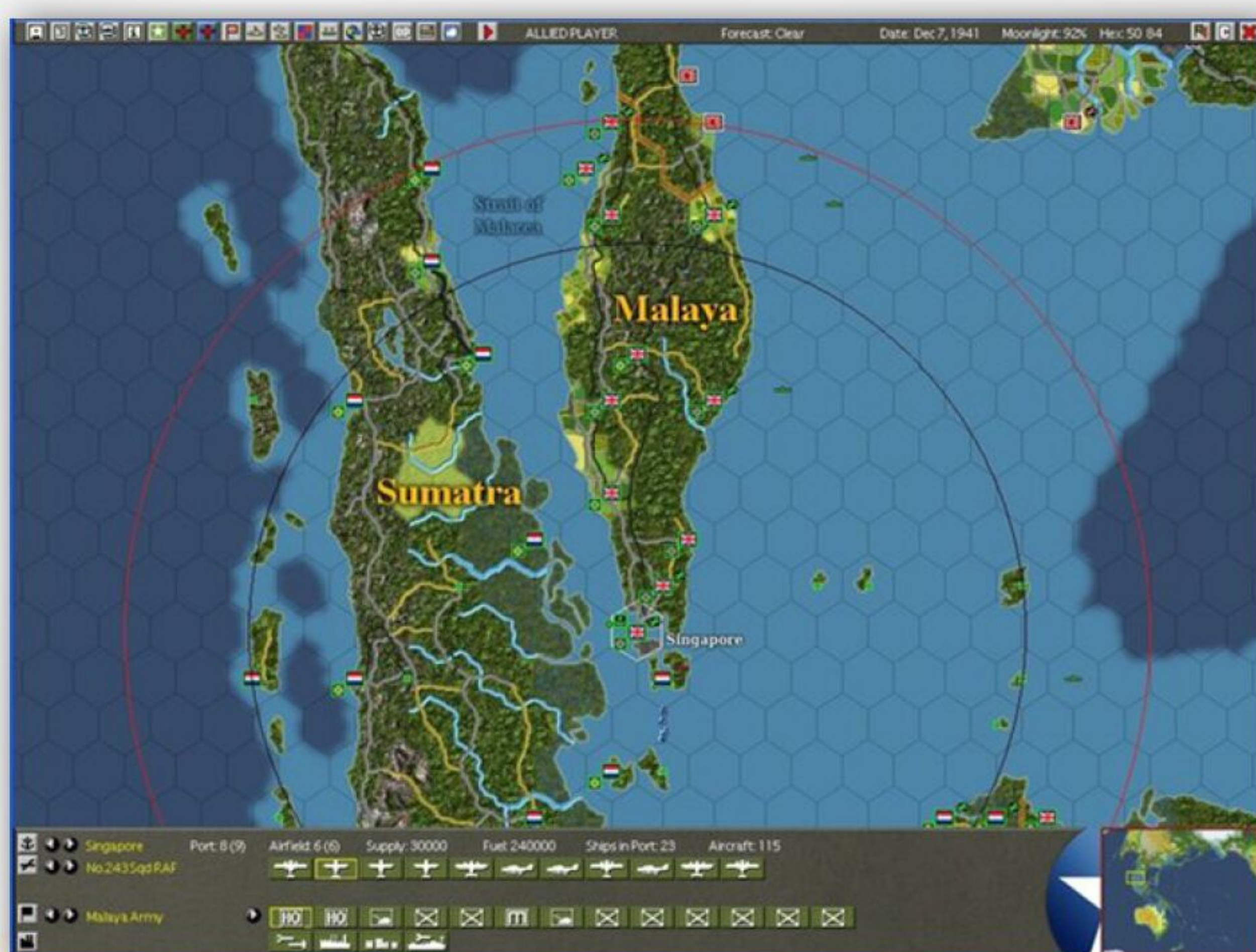
Above: Battleship Stats; you can’t wargame without them!



Above: I've no idea what it does, but don't push it!



Above: Three windows? Bah! Back in my day...



Above: I've circled the defenders here!



Above: Statistics; it's slow, fragile and likely to kill you.

when, after sailing it to a forward operating base, there isn't enough fuel for ships and aircraft and a shortage of ammunition to re-supply them once they get there. For us civilian folk, think of it like an off-season trip to a seaside town.

War Plan Orange isn't much of a looker, and whilst you might like to take advantage of those modern-day high-resolution screens (well, higher than 1024x768 anyway), you can't, so scaling is unavoidable. Still, the interface suits no matter the scale, and there are plenty of menu shortcuts to make navigation of your developing masterplan reasonably easy with practice. Audio is rather limited but suitably nautical, and let us be honest: we do not play titles such as *War Plan Orange* for the 7.1 surround sound. This is a resource management sim with added combat. Yet, you'll definitely experience a sense of achievement when you eventually taste a victory, regardless of how stunning it is (or isn't).

If you want to increase the challenge, there

are numerous options to tweak that will add realistic tactics, behaviours, and the like. The joy here is that you can take on each of the included half dozen or so scenarios at your leisure and with vastly different strategies. The forum on the publisher's website is still active, and other scenarios are also available. Indeed, there is a lot to get to grips with and apply in *War Plan Orange*. Fans of the period will appreciate the depth on display, whilst those less familiar will learn a great deal about naval strategies before the supremacy of the aircraft carrier. Although it traditionally appeals to a limited audience, the price point makes *War Plan Orange* quite tempting for those willing to dip their toes in the Pacific, costing £16.99 on the Matrix Games website (<https://bit.ly/411kQ68>) at the time of writing. So, if you do find yourself immersed in the vagaries of handling a multi-faceted conflict over several thousand miles, you may find yourself passing the winter nights without distraction. ■

BUYING A VIRTUAL PINBALL TABLE

**MELANIE HONEBONE HAS
A SCORE TO BEAT AND A
DECISION TO MAKE.**

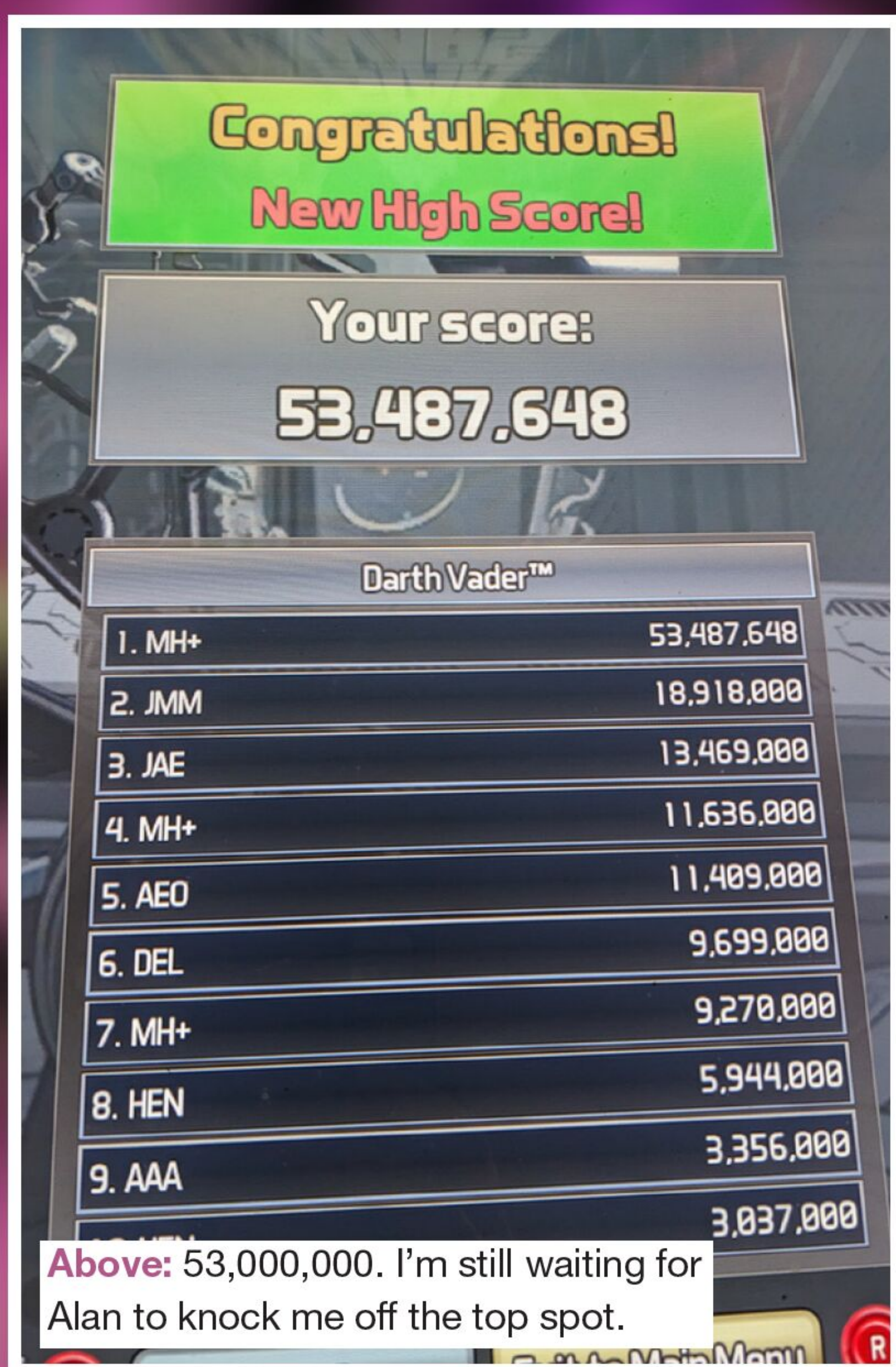
■ I'm a massive fan of pinball, but in all my years, I have never plucked up the courage, the money, or the space to invest in a table. As arcades have dwindled in recent years, the chance to play has become smaller and smaller. Sure, emulators of various kinds have been around forever, and whilst they adequately recreate the game for your chosen device, they fail to replicate the gravitas of the real thing. This physical feeling goes deeper than the flippers and the mechanics. It's the solidity of that hip-width leviathan shining up into your face. For pinball aficionados, it's a deeply spiritual connection.

Similarly, I can't bring myself to invest in a smaller-scale table. This would be akin to drinking a thimble of beer rather than a full pint. No. Just no. Thankfully, my salvation has been around for a while in the shape of Arcade 1UP virtual pinball machines. Whilst still a significant financial commitment, they're a fraction of the price of the 'real' thing but with a complete physical experience guaranteed.

Recent ZZAP! and CRASH events featured both the *Star Wars* and *Marvel* pinball machines, and they proved just as big a draw as original

pinball machines from the 80s and 90s. Listening to others playing pinball (some for the first time in their lives) was interesting. The frustrations and rewards from the games they were getting were the same as the real thing. There was also a great community spirit, with people lining up to take the next game. It's not quite the same as





Above: 53,000,000. I'm still waiting for Alan to knock me off the top spot.



Below: The *Star Wars* and *Marvel* Arcade 1UP tables at CRASH Live!

lining up your 10p coins on the glass to reserve the next play, but it's close enough.

There is no comparison between *Star Wars* and *Marvel* other than the preference you bring to the table yourself. The buttons on both feel a little cheap, but as with all Arcade 1UP machines, they can easily be replaced further down the line. The connection between the actual buttons and the virtual flippers

is surprisingly good. You can get a good read on the ball, haptic feedback is excellent, and there's no delay in responsiveness. As you'd expect, the *Star Wars* table comes with the obligatory John Williams musical scores, and while this is epic in every way, it can be overwhelming after a few hours of play. I find myself wanting to switch back to playing *Marvel* with its more varied score. With ten different virtual tables to choose from on each machine, there's plenty of challenge available.

The gameplay on a virtual table is something else, as it isn't limited by the physics of a traditional table. While you're playing, the depth of the graphics and the responsiveness of the physical experience convince you that you're playing a conventional machine. Suddenly, with a swish of superpowers or use of the force, rails can disappear and reappear instantly. Digital animations can fly over, and the playfield can morph and evolve to tell a deeper narrative.

So that's it. I want one. Which one? I still can't decide. The *Star Wars* table has been out of stock in many locations now, so it may have to be the *Marvel*. Wait, what's this I've just found? The AtGames Legends Virtual Pinball Machine? Contains 22 games with downloadable updates and a streaming service? Hold my pint, I'll be back in a few games... ■





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10 STEAM SHMUPS

WORDS BY FAITH JOHNSON

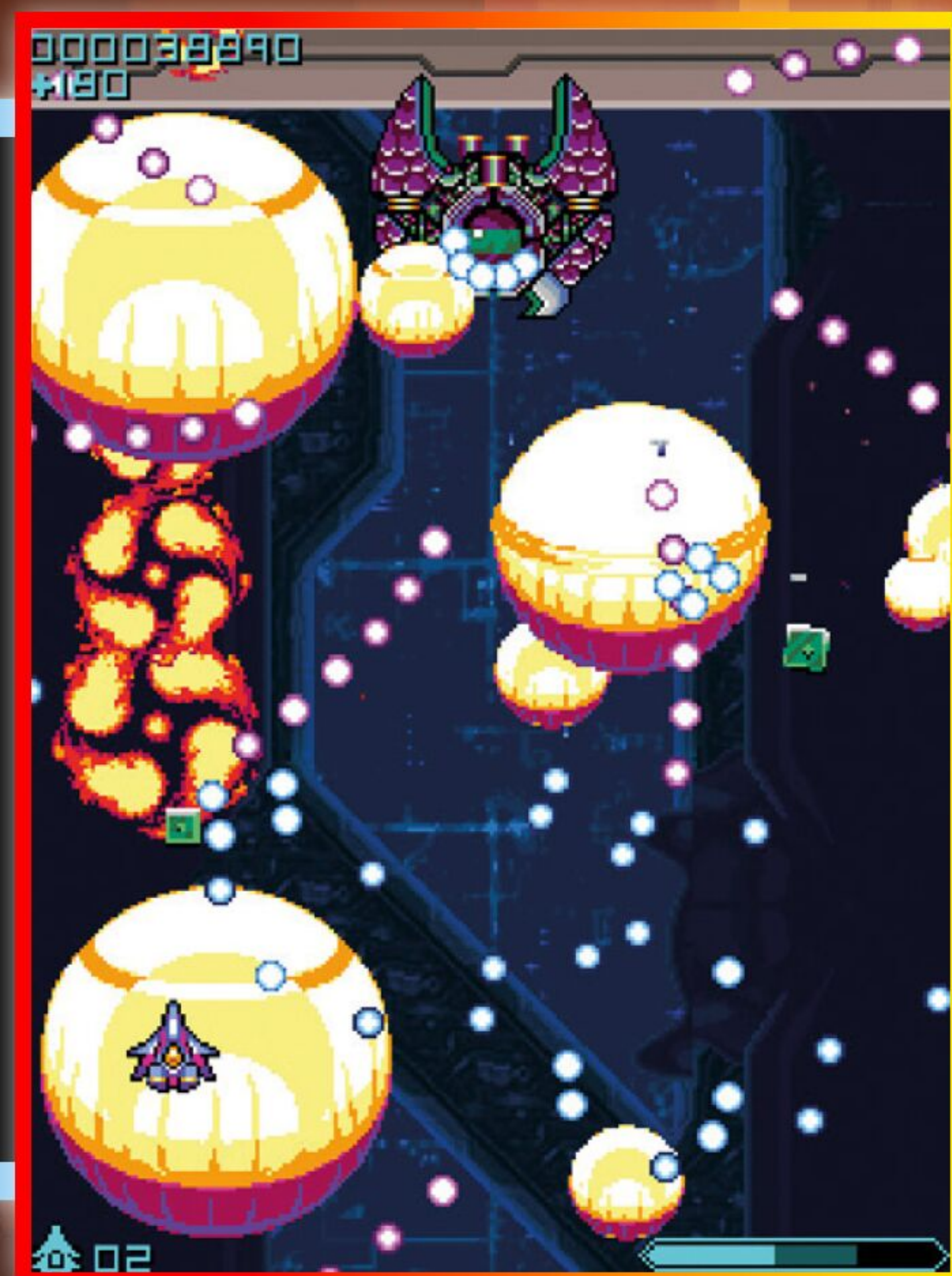
IT'S NO SECRET THAT I LOVE SHMUPS, AND FOR THE LAST MONTH, I'VE BEEN TRUDGING THROUGH STEAM TO FIND TEN OF THE BEST TO TRY. IN COMPILING THIS LIST, I'VE TRIED TO KEEP A GOOD SPREAD OF MODERN AND RETRO WITH A SPRINKLING OF UNIQUENESS. I ALSO LOOKED AT THE COST AND KEPT THE LIST TO WHAT MANY WOULD CONSIDER AFFORDABLE. MY ONLY OTHER BOX CHECK WAS ENSURING THEY WORKED WITH A STANDARD CONTROLLER WITHOUT SETTING ANYTHING UP. THESE ARE MY TEN RECOMMENDATIONS FOR PC-PLAYING SHOOTER FANS.

SOPHSTAR

DEV: BANANA BYTES YEAR: 2022 PRICE: £7.19

Erazilian developer Banana Bytes has taken years of experience in the genre and packed *Sophstar* with everything that makes a good shmup in one content-filled package. Instead of different weapons and power-ups, it has nine ships to try, each with a unique weapon loadout.

Having so much choice gives this one a lot of replayability as tactics change depending on the ship chosen. It features beautiful pixel art and finely tuned animation, making it stand out from other modern shmups. Anyone from veterans to newcomers will enjoy the instant classic that is *Sophstar*.





SUPER GALAXY SQUADRON EX TURBO

DEV: SYNSET YEAR: 2017 PRICE: £7.19

Designed to appeal to newcomers and hardened veterans, this one has a striking visual style, tight controls, and varied gameplay. There is also a fully-voiced story that is impressive for a shmup, so this one can be played by those who want something a little deeper.

To add some much-needed longevity, a host of extra modes can be played once the main story mode is completed. This Steam version also includes the original game, *Super Galaxy Squadron*, which makes this one excellent value and a great entry point to the genre.

STEREDENN

DEV: PIXELNEST STUDIO YEAR: 2015 PRICE: £10.99

A winner of multiple awards when it was released in 2015, *Steredenn* uses randomly generated stages to create a new experience on every run. Roguelike elements add some depth to proceedings, and an array of different weapons change the way you play.

Its 8-bit-style pixel art pays homage to the shmups of yesteryear but has the expected detail of a modern game. Those who enjoy a bass-heavy soundtrack will be nodding heads as the beats pulse along in *Steredenn*'s unique soundtrack. It's not one for genre purists, but it's certainly a change of pace from the norm.



ESCHATOS

DEV: QUTE YEAR: 2015 PRICE: £12.79

The shmup genre is sometimes a daunting prospect for those unfamiliar with the complex scoring systems or twitch-style gameplay synonymous with the genre. Anyone looking to get into this web of hardcore gameplay may appreciate a more straightforward title such as *Eschatos*.

This one is much simpler to get into and includes an 'easy' mode that allows newbies to get on with blasting away without worrying about the other aspects, such as combos or power-ups. It also has fantastic visuals that thrill and cool bosses with a gentle difficulty curve.



TRUXTON

DEV: BITWAVE GAMES, TOAPLAN YEAR: 2023 PRICE: £6.69

Truxton is another arcade classic brought into the modern era by Bitwave Games. It was an instant hit when it reached arcades way back when. Now, it has been carefully restored and ported to Steam with a host of gameplay features to customise the experience.

This one isn't for casual fans or newbies due to the high difficulty level and intense, non-stop action. Those familiar with the mechanics of the genre will enjoy testing their skills. *Truxton* also feels a little dated by today's standards, but is still an arcade classic that plays well today.

STEEL EMPIRE

DEV: MEBIUS YEAR: 2018 PRICE: £11.39

Not all shmups must include lasers, spaceships, or alien enemies. *Steel Empire* is set in a steampunk alternate universe around the time of the First World War. The skies are filled with metal skyships, flying fortresses, and steel cannons. The artwork is beautiful, and the cutscenes feature grainy black-and-white footage. There are two crafts to pilot: a zippy biplane that is vulnerable yet very manoeuvrable and a large blimp that is robust but cumbersome. The Steam version is a remake of the original game from the 90s and is high-quality from start to finish. It's also relatively easy to complete, at least in shmup terms.



ZERO WING

DEV: BITWAVE GAMES, TOAPLAN YEAR: 2023 PRICE: £6.69

Made famous by the "all your base are belong to us" quote, *Zero Wing* may be filled with fun translation mistakes, but it's one cracking shooter that every fan of the genre should play through. This new version on Steam has been lovingly ported by the arcade experts over at publisher Bitwave Games.

It now features many options to improve the experience, such as adding more lives, selecting difficulty, and auto-fire options. Those who want

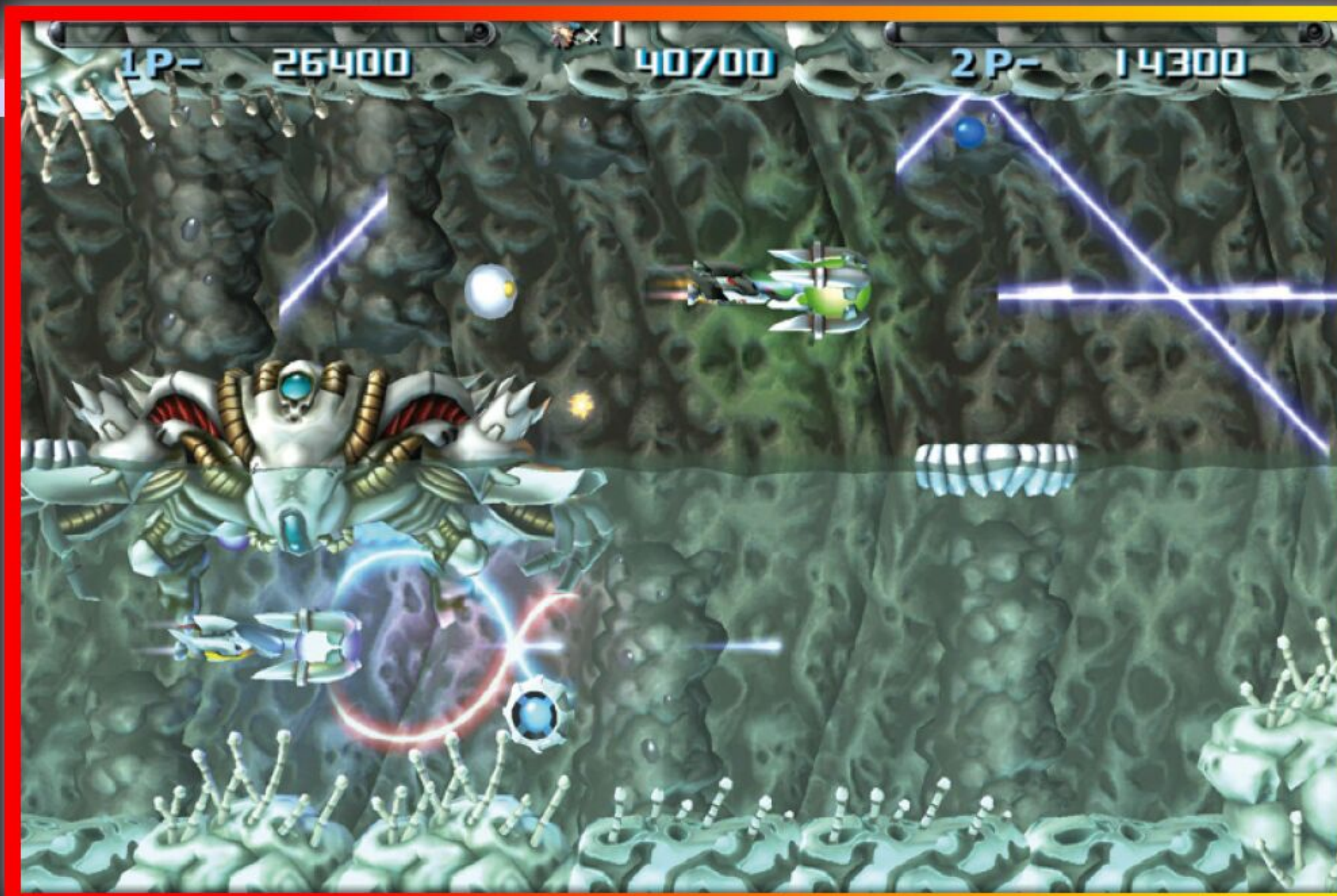
the original arcade experience can leave everything as is and head straight into battle. *Zero Wing* on Steam is the quintessential way to play this true arcade behemoth.

R-TYPE DIMENSIONS EX

DEV: TOZAI GAMES, INC., ESQUADRA, INC. YEAR: 2018 PRICE: £13.49

It wouldn't feel right for a list of shmup titles not to include something from one of its most famous sons. This double pack of enhanced *R-Type* games includes the first two in the series. There is a choice to use the new shiny graphics or switch back to the original pixel art.

Options that switch up the gameplay are also on offer, including changing the speed and extra lives, but the hard-as-nails gameplay remains intact no matter what new features are implemented. *R-Type* is often used as a yardstick for the shmup genre, and now it's even better on Steam thanks to the enhanced graphics and options.



IKARUGA

DEV: TREASURE YEAR: 2014 PRICE: £6.99

Every so often, a shmup attempts to add a different gameplay mechanic to the genre, something that mixes up the gameplay. In *Ikaruga*, developer Treasure divided the game into white and black enemies and the ability to switch your craft between the two. Shooting a black enemy with white bullets deals double damage and vice versa.

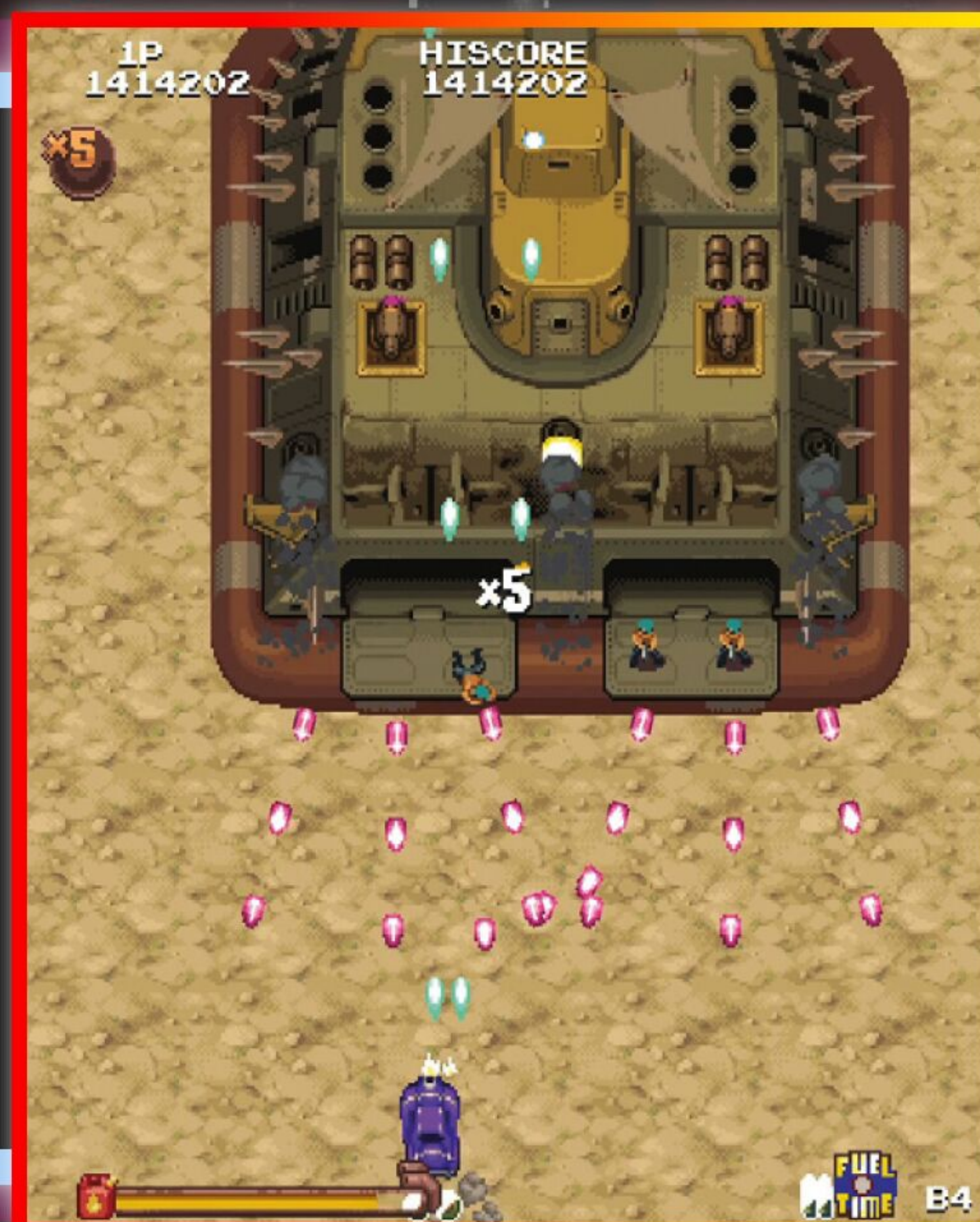
It's not just the damage that this interesting mechanic changes. Selecting the correct ship colour means bullets can be absorbed to build a special attack meter. It sounds complicated but gives *Ikaruga* a fresh feel, making it almost puzzle-like - the thinking man's shooter.

DEAD END CITY

DEV: PIXEL LICKER LLC YEAR: 2022 PRICE: £11.39

What would happen if Mad Max was mashed together with *Galaga*? Well, *Dead End City* might be what is created. Featuring fun characters that could fit right into any dystopian desert and gameplay that is welcoming to newbies, this one feels fresh and shows how far the genre has come from *Space Invaders*.

A constantly diminishing fuel gauge is used instead of lives; you get game over when it's empty. Those looking for a cracking high-score challenge will revel in the combo and bonuses on offer here, while those who want a pick-up and play experience will settle in quickly to this engaging world.



A VIDEO



GAME OASIS

PLAYER 1

■ When a visitor to Las Vegas considers gaming, the chances are they're not thinking of video games. Casinos are the pillars of gambling in this famous desert city. As a result, gaming here often refers to poker, blackjack, slot machines, craps, and roulette. Over the years, Sin City, as Las Vegas is affectionately called, has diversified with numerous stage shows, cool shops, and countless spots for some good food. There are quite a few arcades throughout the city, but these are often found inside casinos and filled to the brim with ticket redemption

games. The chances of striking it lucky and finding some retro games or honest-to-goodness arcade games are slim. For gamers who want a retro or classic arcade feel, the average visitor is out of luck in Vegas. Luckily, I'm not the average visitor, and I still know of a few arcades hidden just a short drive away from The Strip.

My favourite arcade is the Player 1 Video Game Bar tucked away behind Sunrise City Plaza. This place has so much going for it that I knew I was in gamer heaven the second

IN A SEA OF SLOTS

**IN THE CITY THAT NEVER SLEEPS, BEN
MAGNET IS THIRSTY FOR VIDEO GAMES**

VIDEO GAME BAR.

I entered. It costs \$8 to get in (or \$5 if you're local), and this one-time fee covers virtually all gameplay for your whole visit. Las Vegas law says no one under 21 is allowed in a bar, so expect to present your ID upon entry.

The ambience of Player 1 Video Game Bar is quite unique. When you first walk in, you are faced with a ton of machines from all eras of video games. Pixel art, wall scrolls, and loads of other video game art adorn the walls, and the music here is something else. It's not too loud that you can't hear the game you're playing, but loud enough to get you into the mood when a familiar song from your favourite game comes on.





There are also modern consoles you can play. These have multi-game cartridges, so if there's a game you don't want to play, you can reset the system and play a game you do. For an additional charge, you can rent out controllers and games to play on large screens, or perhaps you'd like to play while sitting enjoying a craft beer at the bar. The bar itself is a timeline of video game history, starting from the very beginning through to 2019. The counter is littered with controllers ready to go with TVs to match. You can order a drink, pick up a Switch controller, and start playing *Mario Kart 8* with no problem. They also have an incredible menu of irresistible video game-inspired cocktails.

I fell in love with the Mario Kart cocktail, which consists of peanut butter whiskey, bourbon, banana liqueur, orgeat, and lemon juice. While that may seem like an insane combination, it really does taste amazing. Some cocktails and beers stay on the menu for a while, but the bar will rotate drinks out for new ones to keep the menu fresh. While this may be a bummer to those who found a drink they REALLY liked, it is great to try new things - pass me another Super Sonic.

The selection of arcade games here is quite impressive. Of course, Player 1 Video Game Bar has the classics (*Donkey Kong*, *Galaga*,

Pac-Man, etc.), but they also have some hard-to-find cabinets like *Cyberball*, *Dragon's Lair II*, and *Rival Schools*. Their pinball selection is nothing to sneeze at, but sadly, this is one gaming area you need to pay extra for. While it isn't a huge range, it's still worth reaching into your pocket for your quarters. They have a good selection of modern tables (*Godzilla*, *Foo Fighters*, and *The Mandalorian*) and a few classics, including one from the 1960s with traditional counters.

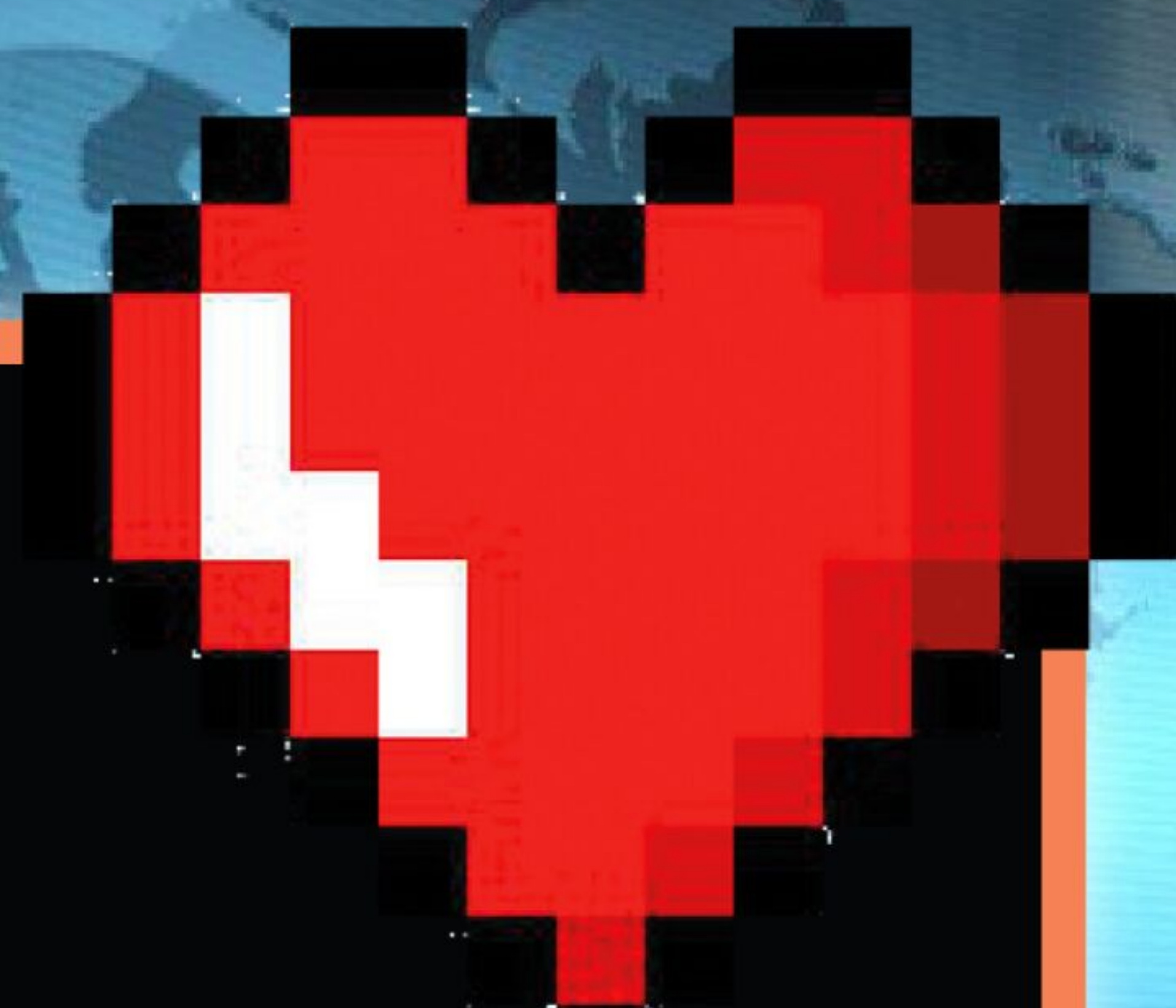
As much as this place is amazing, occasionally, you may come across a game that isn't working correctly. Around 90% of games work great, but I played a few cabinets that were a bit off or broken entirely. Now, this is a bar, and I could only imagine some guests have gotten rowdy and drinks have spilt, but that's no fun when a screen isn't functioning right, and you're trying to play your favourite fighting game. Thankfully, Player 1 has set up an easy reporting system with QR codes around the bar for patrons to scan and inform the helpful staff of any faults.

Player 1 has become a must-go whenever I visit Las Vegas. The whole atmosphere makes the place feel like a home away from home. It's a much-needed haven for those who, like me, need a video game oasis in a sea of slots. ■



FUSION

Game : Black Mesa
Year : 2012-2020
System : PC
Words : Ben Honebone

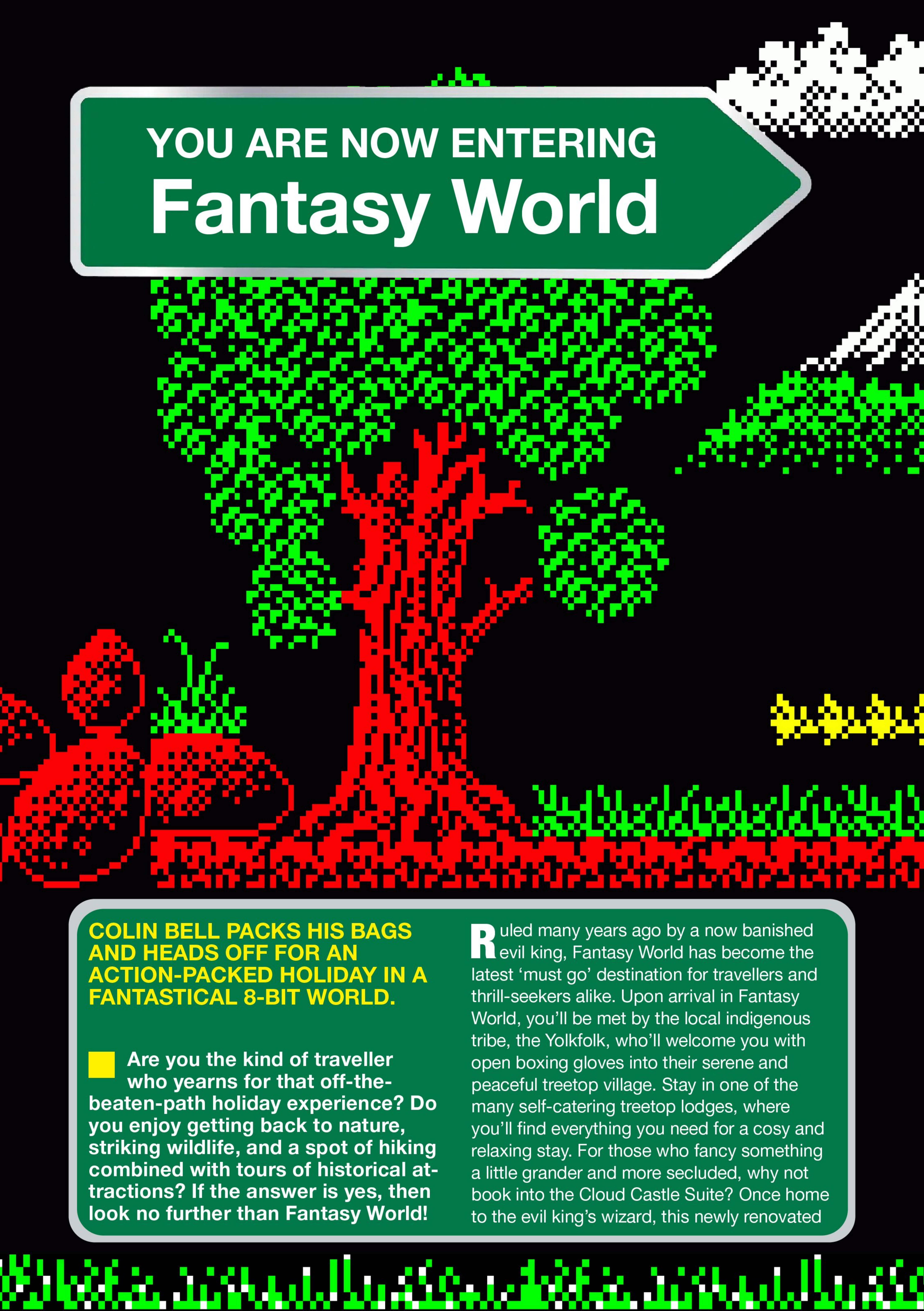


■ I watched the documentary FPS: First Person Shooter recently, and although I thoroughly enjoyed the lengthy and star-studded program, it left me with a strange realisation. I had waited patiently for the documentary's timeline to reach *Half Life*; a game that needs no introduction, hoping to learn something new about the development of Valve's genre-defining classic. When they finally got to it, I suddenly realised I had been waiting for the wrong game. It dawned on me then that the memory of Valve's original game had been all but replaced by *Black Mesa* – the source engine fan mod turned officially sanctioned remake of *Half Life*.

Initially offered as a free mod when I first played it back in 2013, *Black Mesa* was a revelation. Unlike Valve's no-frills source engine update of *Half Life*, this "mod" featured an extensive overhaul that breathed new life into the dated classic. Exploring Crowbar Collective's respectfully enhanced game filled me with a sense of wonder as I encountered updated graphics and NPCs around every corner. Valve themselves were equally impressed with the herculean effort and, respecting their roots, granted the Crowbar Collective team approval to release *Black Mesa* on their Steam platform.

Since then, *Black Mesa* has received the recognition it deserves, and the team behind it were able to complete the game by redesigning the closing chapter of *Half Life*, 'Zen'. Often considered a disappointing end to a magnificent game, the *Black Mesa* reimagining of the finale is a joy to behold. When I think about the first *Half Life* title, I never forget what Valve achieved and how it influenced the games that followed it, but since 2013, the images in my mind and the gameplay I remember is all from *Black Mesa*. ■





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ACTION-PACKED HOLIDAY IN A
FANTASTICAL 8-BIT WORLD.**

■ Are you the kind of traveller who yearns for that off-the-beaten-path holiday experience? Do you enjoy getting back to nature, striking wildlife, and a spot of hiking combined with tours of historical attractions? If the answer is yes, then look no further than Fantasy World!

Ruled many years ago by a now banished evil king, Fantasy World has become the latest 'must go' destination for travellers and thrill-seekers alike. Upon arrival in Fantasy World, you'll be met by the local indigenous tribe, the Yolkfolk, who'll welcome you with open boxing gloves into their serene and peaceful treetop village. Stay in one of the many self-catering treetop lodges, where you'll find everything you need for a cosy and relaxing stay. For those who fancy something a little grander and more secluded, why not book into the Cloud Castle Suite? Once home to the evil king's wizard, this newly renovated

A pixelated landscape featuring two large mountains with white, checkered peaks and green, checkered slopes. A small, pixelated tree with a brown trunk and green foliage stands on the left. The ground is covered in a dense layer of green and red pixels, suggesting grass and flowers. The sky is black.

FANTASY WORLD

DIZZY

penthouse-style space comes complete with authentic beanstalk access and unrivalled views across the land.

You'll find no shortage of outdoor activities in Fantasy Land. If hiking is your thing, you can ascend the rocky slopes of our nearby active volcano, where, at the summit, you can relax in one of the many rejuvenating hot springs. Fancy a swim in the ocean? Then, be sure to visit the grand pier west of the village, where you can dive into the sea or simply sit back in a comfortable deck chair and soak up the rays.

If buildings of historical significance

pique your interest, then be sure to visit the well-preserved Fantasy World palace. Now solely a tourist attraction, you can walk through this residence's vast halls and marvel at its majestic grandeur. Key highlights inside include the eerie dungeon, the grand stairway, and the opulent dining hall with its large ornate fireplace. Outside, you'll find the old palace moat, which to this day is still home to 'Snappy' the crocodile. Don't worry; old Snappy is now in his retirement years and tends to spend much of his time basking in the open sunlight rather than attacking guests. Expert-guided tours of the palace are available

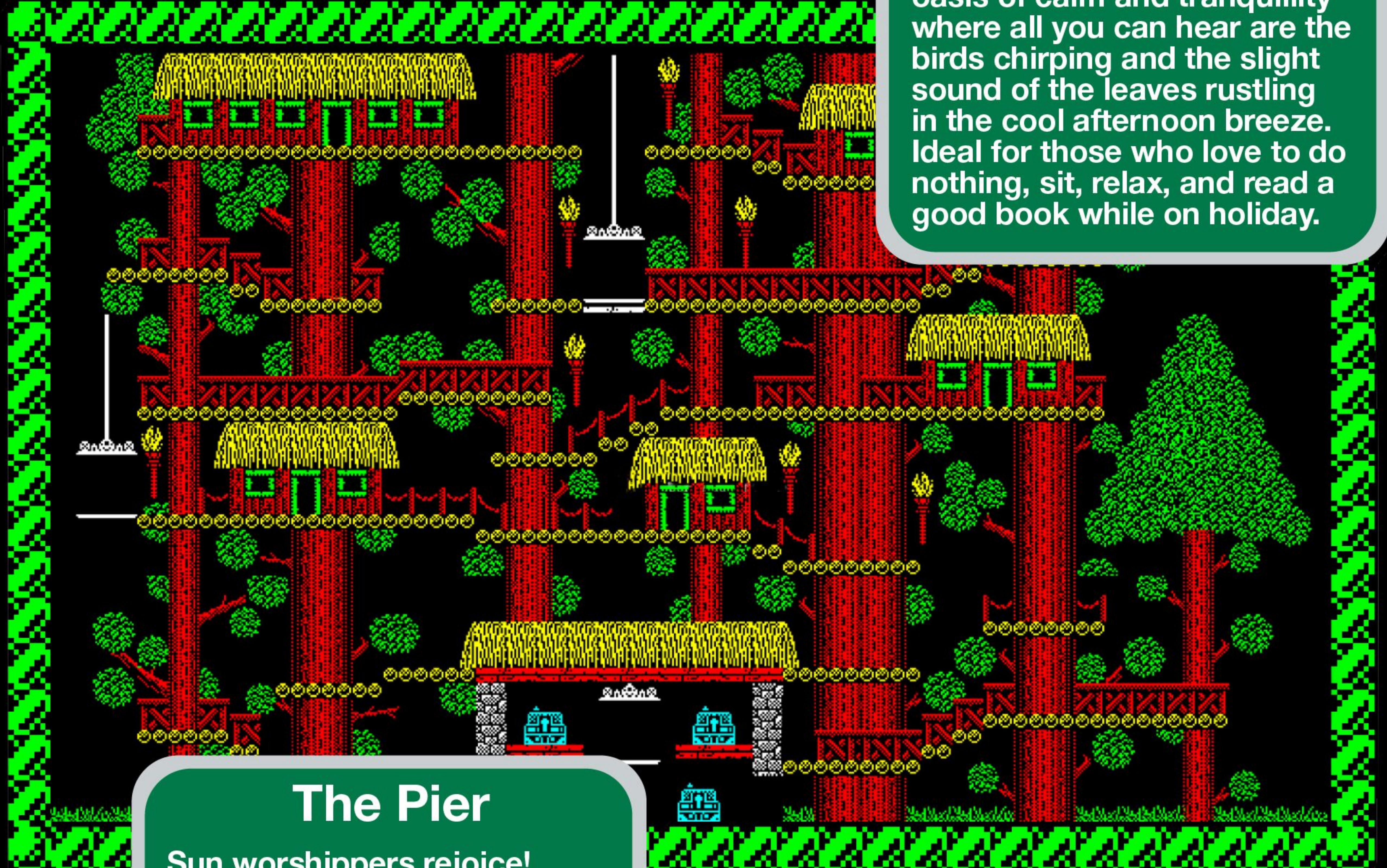


Strange New World

An area long forgotten until Dizzy uncovered the secret Well and a way that led to this vibrant small village. Here, you can barter with the shopkeepers, enjoy a feast of local delicacies, or enjoy a drink or two and watch the world go by. Don't worry about the upside-down feeling; that'll soon pass.

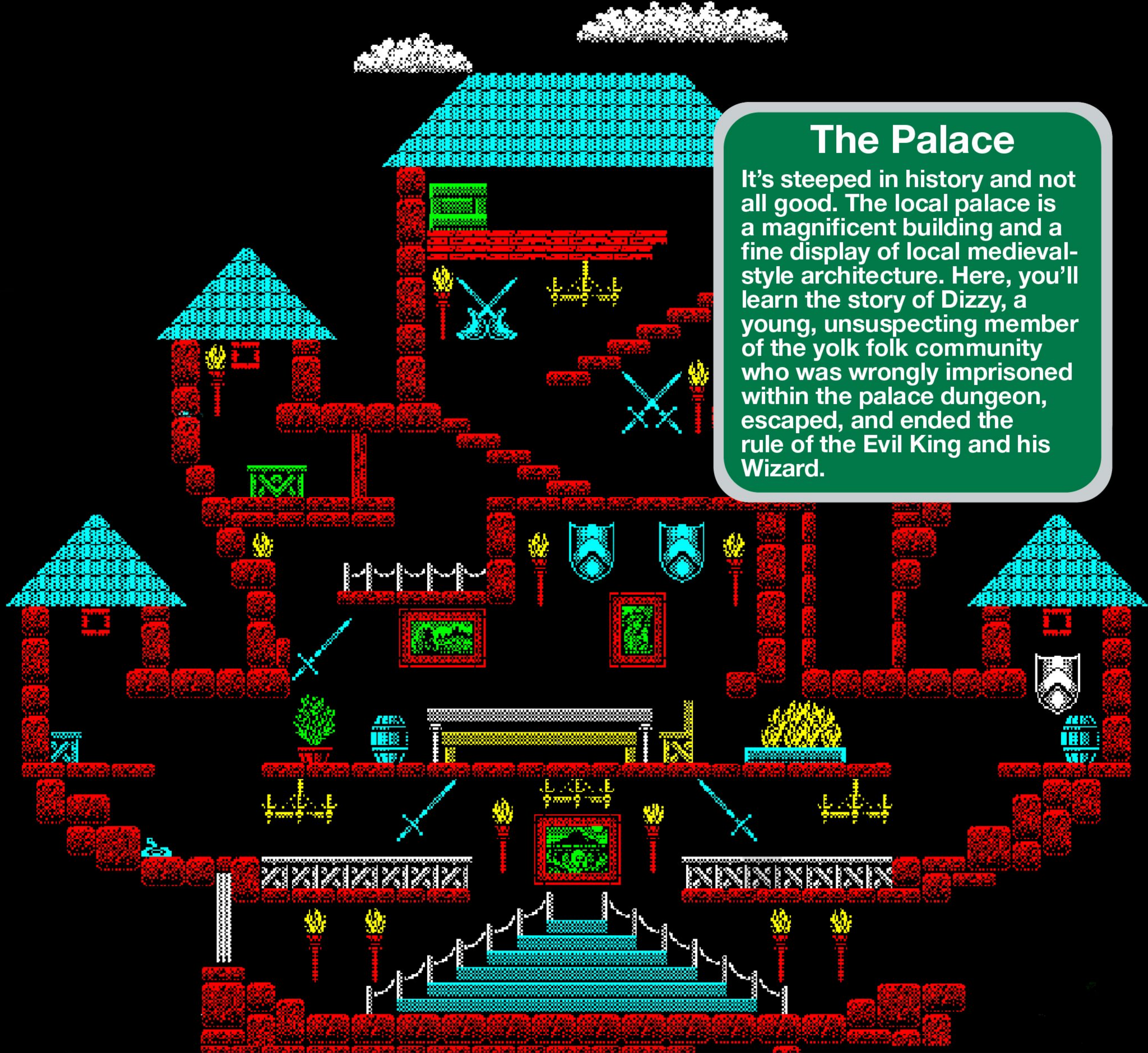
Treetop Village

The Yolkfolk treetop village is simply marvellous. It is an oasis of calm and tranquillity where all you can hear are the birds chirping and the slight sound of the leaves rustling in the cool afternoon breeze. Ideal for those who love to do nothing, sit, relax, and read a good book while on holiday.



The Pier

Sun worshippers rejoice! Head to the west seaside pier, grab a deck chair, and get ready to top up that tan. While not a sandy beach, you can still wander along the rocky shoreline or take a cooling dip in the sea. For the braver among you, why not dive off the pier? It's something that has become a fun pastime for many of the locals.



The Palace

It's steeped in history and not all good. The local palace is a magnificent building and a fine display of local medieval-style architecture. Here, you'll learn the story of Dizzy, a young, unsuspecting member of the yolk folk community who was wrongly imprisoned within the palace dungeon, escaped, and ended the rule of the Evil King and his Wizard.

twice daily and led by Rockwart, the troll who used to be employed within the palace and has a vast knowledge of its turbulent history.

No visit to Fantasy World would be complete without taking in some striking local wildlife. Two dragons currently reside within Fantasy World: Old Wide Eye, the red dragon who lives out on the grassy plains between the treetop village and the palace, and Big Green, who has made a home for herself in the old mine. Guided tours of the mine are available and are undertaken once a week by Mr. Denzil, one of the Yolkfolk locals. As well as dragons, we also have birds of prey and an Armourog. This unique animal, a prehistoric rhino, can be observed grazing out on the plains or relaxing in his cave, where he loves nothing more than gnawing on a big, meaty bone.

As for nightlife, don't let these tranquil and peaceful surroundings fool you. The Yolkfolk provide regular entertainment for the whole family in the evenings, including story time with Grand Dizzy, which the kids will love. A lively evening can also be had by visiting our 'Strange New World' zone; just a short trip down the village Well, and you'll soon be amongst lively shops, bars, and restaurants where you can try fantastic local delicacies and buy souvenirs.

Fantasy World is a truly remarkable and unique holiday destination. The Yolkfolk have worked wonders over the last few decades to transform this once inhospitable and dangerous land into the peaceful and serene paradise that it has now become. Visit Fantasy World today, and we guarantee you the holiday experience of a lifetime! ■

LET'S TALK RETRO



GAMES C FLASHB

Nintendo GameCube

COLIN AND JAMES CONTINUE THEIR TEMPORAL INCURSIONS AND FIND THEMSELVES IN A WORLD OF COLOURED CUBES WITH EXTREMELY CONVENIENT HANDLES.

Colin:

Hello, and welcome to our first Games Chart Flashback of 2024. Yes, just as you've settled into the brand-new year, we're here to whisk you back in time to see what games are topping another retro chart. We're taking you back to a time when, if you visited your local cinema, you might have watched Al Pacino and Colin Farrell in *The Recruit* or Rowan Atkinson in *Johnny English*. Tony Blair held a one-day summit with Russian President Vladimir Putin, and 50 Cent was topping the UK singles chart with *In da Club*. You may have deduced from those clues that we're taking you back to April 2003 [It was on the tip of my tongue -Ed], and we're looking at the games topping the Nintendo GameCube chart. Kicking things off at number 5, James, we have a game from a well-known and much-loved horror franchise.

James:

Yes, Col and it's not only movie studios that release prequels; Capcom did the same in 2003 with *Resident Evil Zero*. Originally announced as an N64 title, as development progressed, the maximum storage space of a cart (64MB) just wouldn't cut it, and production shifted to the GameCube. Developers made good use of Cube's advanced technology, and their plans now included enhanced sound effects, masses of CGI video, and top-notch voice acting. Eventually, *Zero* made its way onto many more systems, including the Nintendo Switch.

Colin:

At number four, it's time for more monkey business in *Super Monkey Ball 2*. As with the original, you control a monkey in a ball over maze-like platform stages while trying to avoid obstacles and falling off the edge of the platforms. The level design was ramped up for this sequel with courses that moved and corkscrewed in all directions, pillars that popped out of holes to slow you down, and the addition of switches that could be used to fast-forward, rewind, stop, and play platforms added strategy

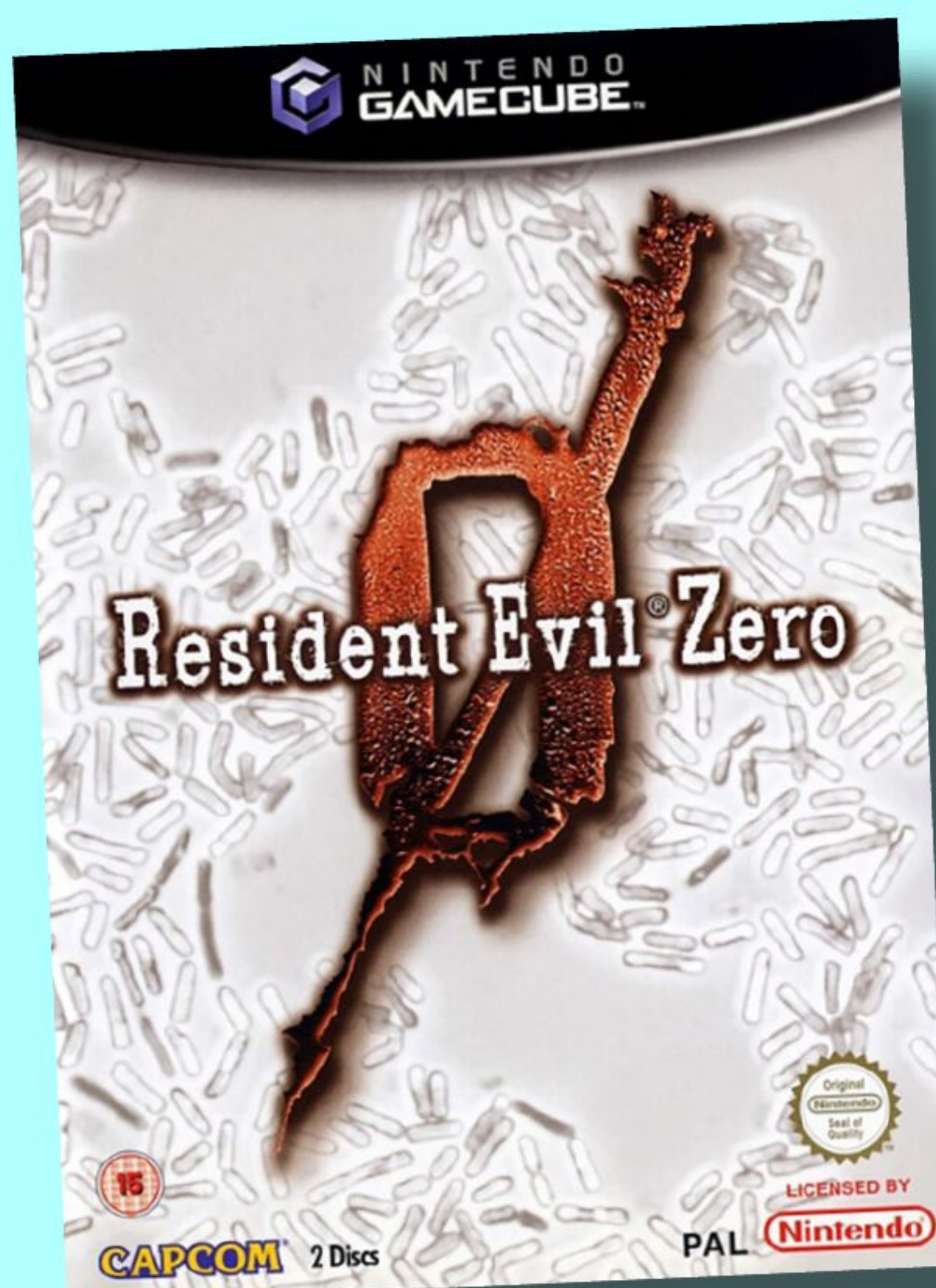


CHART FLASHBACK

- April 2003



Above: Sega's simian sequel did not appear in the arcade and was developed exclusively for the GameCube.

and puzzle solving elements. Another addition was a single-player story mode, which saw the evil scientist Dr Bad-Boon stealing all the bananas from Monkey Island. So, all in all, there is enough new content to make it a worthwhile sequel for fans of the original.

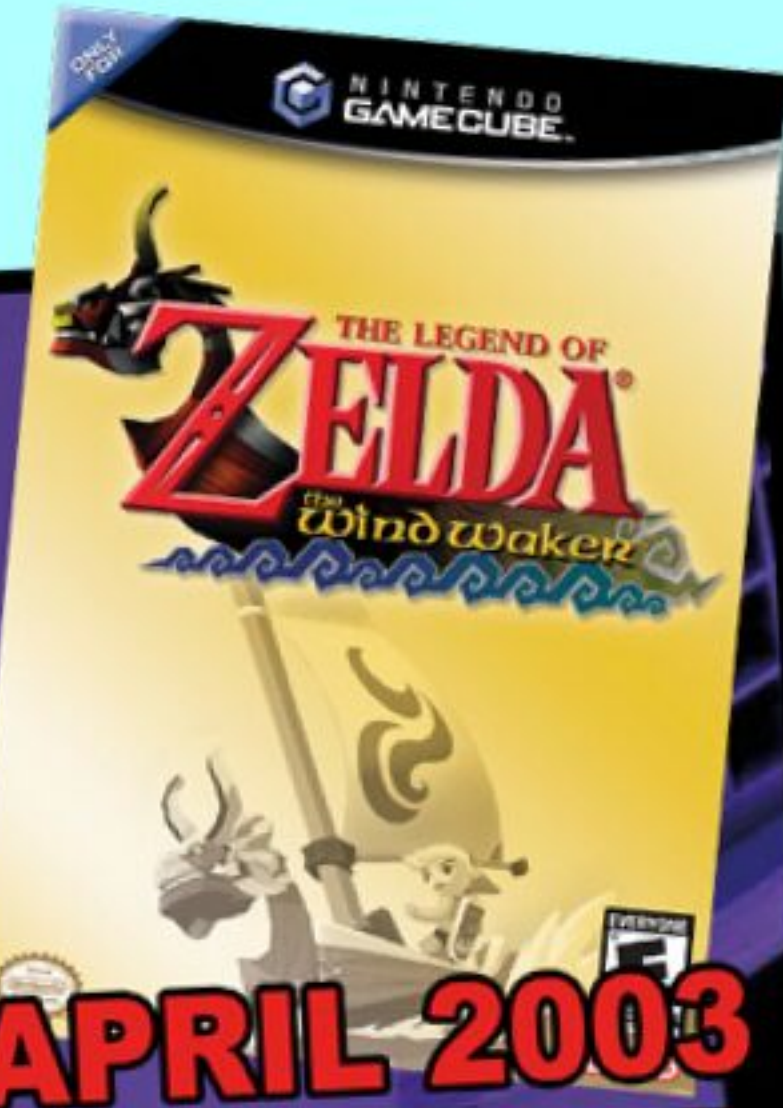
James:

I'd say the chances are pretty high that sometime in your gaming career, you have played the game at number 3 in this chart, *The Sims*. It had to start somewhere in what would be a long run in the console genre, and it did it very successfully on the GameCube. No longer in a Maxis game did you have to worry about building cities and avoiding floods or fires; this time, you were responsible for a person's wellbeing. I cannot think of another game where you can make your character soil themselves



Above: A whole other life to live inside Nintendo's 'Cube.

and pass out. But make sure you get everything sorted before that alarm clock goes off because if you're late, you will be fired. Why should PC gamers have all the fun?



GAMES CHART FLASHBACK

NINTENDO GAMECUBE - APRIL 2003

1. The Legend of Zelda: The Wind Waker
2. Metroid Prime
3. The Sims
4. Super Monkey Ball 2
5. Resident Evil Zero



Above: *Metroid Prime* brought Nintendo's beloved 2D series into the 3D realm with style, and the remaster is even better.

Colin:

At number two, we find *Metroid Prime*. Bounty Hunter Samus Aran was back in a game that takes place between the original *Metroid* and *Metroid II: Return of Samus*. This time, exploration is considered more important than combat, leading to Nintendo describing the game as a first-person adventure rather than a first-person shooter. Unlike the previous games in the series, *Metroid Prime* is played from a first-person perspective. The gameplay involved puzzle-solving, platforming, and the usual shooting of enemies. It became one of the best-selling games on the GameCube, and a remastered version was released for the Switch just last year.

James:

Surprise! A *Zelda* game at number one; what are the chances of that? At the time, a shell-shaded art style was a new concept and a bit of a gamble, but boy, did Nintendo pull it off. *The Wind Waker* ticked off every one of the successful requirements of a great game. Including Fun side quests, lovable characters, inventive puzzles, and a charming story. Oh, and sailing and fighting stuff. For anyone who hasn't tried *The Wind Waker* yet and thinks that it sounds boring, you're mistaken - it isn't. It's another masterclass in adventure gaming and well worthy of the modern HD remakes that followed.

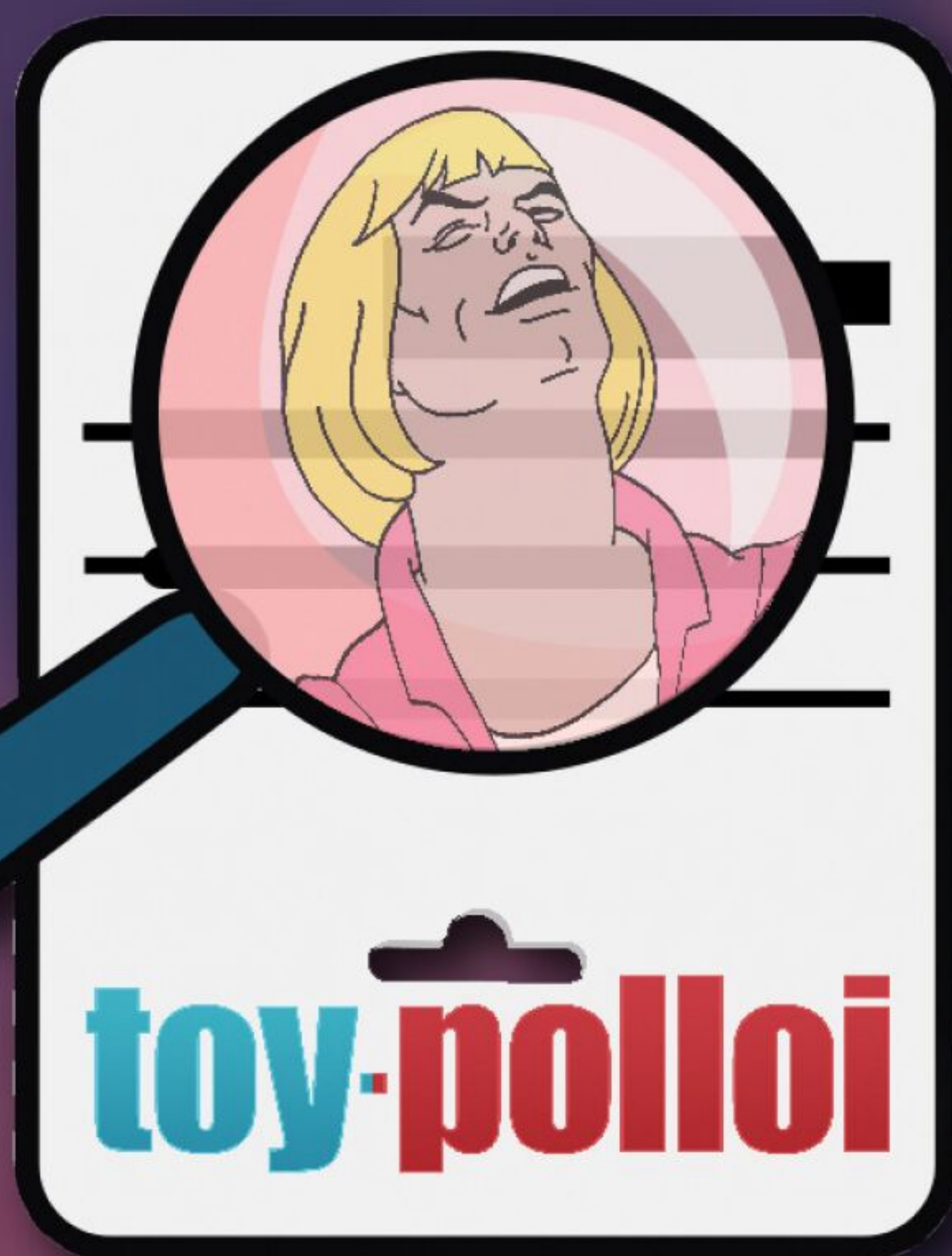
TOP TIP

THE LEGEND OF ZELDA *the Wind Waker* INFINITE RUPEES

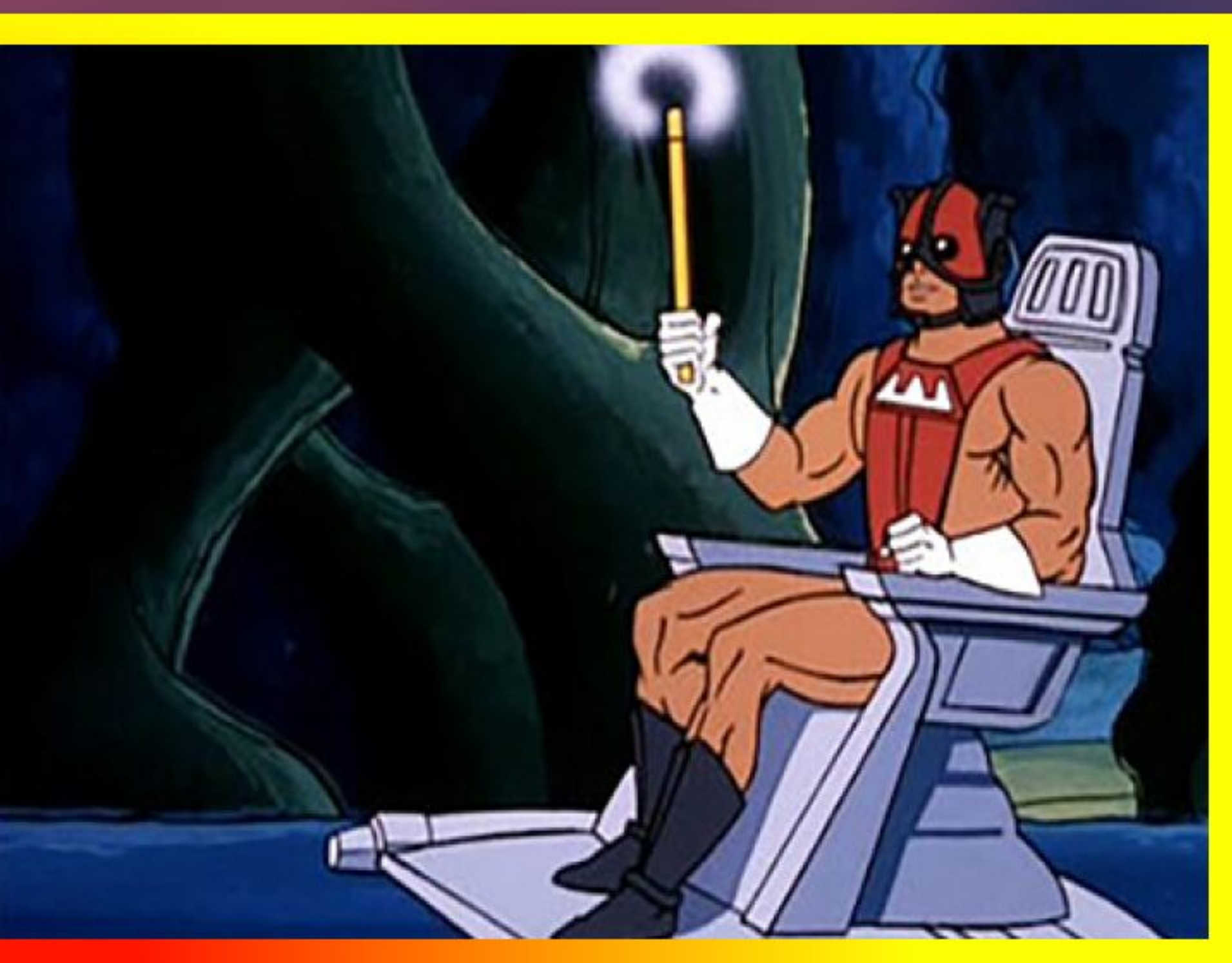
In the Wind Temple, there is a jar just to the left of the Boss Room. Break that jar to receive an assortment of different coloured Rupees. Then, hop into one of the nearby teleportation jars and keep teleporting until Link appears in front of the Boss Room again. Break the same jar again to receive more Rupees, and repeat this process until you have filled Link's wallet. Congratulations - you're rich!

Colin:

Let's hope this year sees some games as good as those we found on the GameCube in April 2003. Will we see any new games this year from the franchises in this chart? I doubt it, but I'm sure we will in years to come. After reading this, if you feel like playing *The Wind Waker*, we will leave you with an easy way to make Rupees, helping you on your adventures. See you next time for another chart from another month and another year. ■



ZODAC'S COSMIC CHAIR



■ Most of the time on Toy Polloi, I fix and repair toys, trying to get them looking as good as new. It's what I am known for. But I also like to make custom toys from some of the broken parts I have in my spare parts boxes. It's a good way to make use of what many would see as rubbish. I hate to throw things out that I know will come in handy one day.

While rummaging through my box of broken He-Man and the Masters of the Universe toys, I found that I had three damaged thrones from the Castle Grayskull playset. These thrones are often damaged as they have some fragile areas, and I tend to keep broken ones as they are a great way to display figures sitting down. I already have several figures set up like that. I wanted to try something different with these broken thrones, so I asked my Patreons and YouTube channel members if they had any suggestions for what I could do with them.

This is not the first time I've made customs

from broken Masters of the Universe parts, as they lend themselves well to being modified and recycled. Last year, I took a couple of broken Castle Grayskull doors and turned them into backgrounds for figures by fitting a styrene base to the doors and giving them unique paint applications. Several ideas were suggested for the thrones, including a Skeletor version, but by far the most popular was the suggestion to turn one into Zodac's Cosmic chair.

I know a bit about the Masters of the Universe world, but my primary knowledge is of the toys, so it was time to do some research and find out precisely what a Cosmic Chair looked like. It turns out Zodac uses his Cosmic chair to fly around the universe, trying to maintain peace and harmony among its inhabitants, and looking online, there were a few images of the chair in flight. Zodac and his chair had been featured in the Masters of the Universe DC comic, and the chair shown there was fairly fancy-looking. Stills from the cartoon series showed the chair looking wholly different and much closer to the broken thrones I had to work with; a chair sat on a base with jet skis on either side and some other limited details. It was the cartoon and toy that I grew up with, so that was the version I would try to make.

THE BUILD

Using the throne as a starting point, I drew up some simple plans of the rough shapes needed for a base plate that it could be attached to, and in my bag of styrene off-cuts from previous projects, I found some rods that could be used for the side skis. Those, coupled with a few bits of Lego, would add just enough detail. With this rough plan in mind, I just started cutting, shaping, and plastic welding until something resembling the chair appeared.

Halfway through a project like this, I'm never sure if what I am making will work because it's a mishmash of parts and colours with various scratches and marks over the surface where I have stuck bits together and sanded-off edges.

After an hour, I had created what I thought should work; it had enough detail and some interesting shapes on the skies made with cut-up Lego parts, so it was time to get painting. I applied a coat of plastic primer spray and then a



WHO IS ZODAC?

Zodac is a cosmic enforcer and supposedly neutral in the battle of good and evil that continues in the Masters of the Universe world. But it's a bit more complicated than that, as he is often portrayed in very different ways. Even the spelling of his name has caused problems over the years, with no one knowing if it should be 'Zodac' or 'Zodak'. Apparently, in 2002, it was finally decided that it should be spelled 'Zodak'.

In the cartoon series, he is an overseer of everything and tries to keep peace in the universe, but that's not how he is described on the cardback of the original Zodac toy. It states he is an "Evil Cosmic Enforcer" who "attacks the Heroic Warriors with all the evil power at his command". I suppose it all depends on which side of the bed he gets up on. Zodac only appeared in three episodes of the Filmation cartoon series during the first season. If you want to see him in action, you'll need to watch the following episodes: 'Quest for He-Man', 'The Search', and 'Golden Disks of Knowledge'.



light coat of blue paint I had recently used while fixing a vintage Transformers G1 Blurr figure. The colour wasn't an exact match to the stills from the cartoon, but it had a nice cartoony feel to it, and it was free as I already had the colour



in my supplies. Any project you can do without spending money is always pleasing. It's all free fun.

Using acrylics, I painted details in shades of blue and silver to make them stand out more and added a final clear coat of lacquer to the chair to finish. My misgivings halfway through were misplaced as the paint had transformed it from a mess of parts into something that looked the part. As soon as I sat Zodac in his new cosmic chair, I knew I'd got it right. There was enough detail to make some interesting shadows in the plastic, but not so much that it prevented the chair from looking like a toy.

It's a simple custom build that provides an excellent result. It's clearly something Mattel could have created at the time using modified moulds of toys they were already producing. The character, Zodac, appeared in the TV show infrequently, and Mattel probably saw little point in producing his Cosmic Chair, which is why it's great that it is so easy to make yourself. Broken Castle Grayskull thrones are easy to come by, so if you have a spare afternoon and fancy a fun project, give it a go. ■



www.youtube.com/toypolloi
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BADASS BOSSSES





Boss: Toy Maker

Location: Overlook Tower

Dev: MercurySteam

System: PS3, Xbox 360, PC

Year: 2014

GEORGE STURGEON GETS INTO A THEATRICAL SHOWDOWN AGAINST HIS NEXT BADASS BOSS, THE PECULIAR PUPPETEER KNOWN AS THE TOY MAKER FROM CASTLEVANIA: LORDS OF SHADOW II.

■ Making his first brief and sinister appearance in *Castlevania: Lords of Shadow: Mirror of Fate* on the Nintendo 3DS, the Toy Maker is a character shrouded in mystery. In the sequel, *Castlevania: Lords of Shadow II*, the Toy Maker returns, this time with a more prominent role. Further insights unravel as the player hears more about this once kind, eccentric inventor and cheerful showman beset with a tragic past. Having a famed reputation for creating intricate theatrical puppets and a fabulous Puppet Theatre, his luck took a dark turn following a nasty encounter with Walter Bernhard, a deceitful nobleman who cast a spell on the old man, thus creating the cursed Toy Maker and his murderous puppets.

The Toy Maker is awarded the title of Badass Boss for his impeccable acting abilities, puppeteering skills, and unmatched craftsmanship. Before the main event, this boss battle has one of the most intriguing introductions we've seen. Theatrics are the theme here, and theatre-goers



Above: Dracula and the kind old man before he transforms.

(that'll be us) will find themselves participating in a puppet show puzzle prior to the ensuing boss battle.

As the unfortunate tale of the Toy Maker is narrated, the player is requested to select puppets and stage scenery from the top of the screen that coincide with the story. It's an engaging introduction that neatly establishes the Toy Maker's character and conveys his theatrical talents to players before they meet him. From this point onwards, the stage is set for a novel face-off against the Toy Maker and his finest puppets!

When first encountered, players will be in awe at the sheer quality of this production. Every battle is varied, as new puppets and inventive ideas for combat are presented. The 'Puppet Master', for example, is a remarkable reimagining of a boss character previously seen in *Castlevania: Dawn of Sorrow*. For a dark, comical twist on inflicting bloody wounds on enemies, every blow the player strikes against the puppets fills the air with colourful confetti. The boss battles in *Castlevania: Lords of Shadow II* are of consistently high quality, and this creative confrontation represents the best of them.

The fight occurs in the Puppet Theatre, which is found in the Overlook Tower of Dracula's Castle. Dracula arrives here seeking another piece of the Mirror of Fate and revives the Toy



Above: The battle against Sir Walter deGrey.



Above: Fireworks and flamethrower breath are Sauraganthorix's specialities.



Above: Striking craftwork creations release confetti!

Maker in the hope that he might have one of the fragments. However, before he can hand it over, the corrupted blood of the castle possesses the kind old man, forcing him and his puppets into combat.

BOSS BATTLE DESIGN

Confronting the Toy Maker is a three-dimensional theatrical thrill. It plays out across several acts, with each part of this macabre play showcasing a different puppet and its unique abilities. The large theatre sets the stage for this battle, offering plenty of space for effective combat. Despite the fact that these colourful contraptions were designed for drama rather than warfare, they perform surprisingly well,



Above: Dracula leaps to avoid the shockwave attack.

thanks to their size and detailed articulation.

The Toy Maker himself is the player's main target, but for much of the battle, he remains seated safely out of reach within the confines of his largest and most elaborate creation – the Puppet Master. Therefore, the best way to lure him down to the stage is to sabotage his theatre play by destroying his precious craftwork puppets. Guided by the hand of the Toy Maker, the Puppet Master is responsible for pulling the strings of the other toys and commanding them in battle. A well-positioned camera perspective reveals the puppets do indeed have strings to hold them up, a small but welcomed detail that helps to frame this boss battle as a grand event. Other puppets in this colourful cast will include the valiant knight Sir Walter deGrey, who attacks with a lance,



Above: The Puppet Master is the Toy Maker's most intricate creation.

and the treacherous oriental dragon Sauraganthorix, who attacks with twirling tail swipes, fireworks, and a flamethrower. Defeating each puppet requires different strategies, weapons, and abilities, meaning that battles cannot be won with button bashing and basic combos alone.

Don't expect a nice, neat order to the proceedings either, as the Toy Maker descends upon the stage in fury after each puppet is defeated. This affords the player an opportunity to deal damage to their primary target with a combination of Shadow Whip, Void Sword, and Chaos Claws as every hit whittles away at the Puppet Master's protective casing. Battling the marionettes will yield both story narrations to progress the play at hand and a wealth of other amusing voice lines, courtesy of actor Mark Lewis Healy. All of these high-quality production details help to maintain that 'big event' feeling with the Toy Maker as the star.

When the knight and the dragon are cast aside, the closing act of this brilliant play sees the front casing of the Puppet Master destroyed, leaving the Toy Maker exposed and open to attack. In a final confrontation, the puppeteer extends the legs of the Puppet Master and strikes at Dracula with its feet, sending shockwaves and ground-quaking attacks in the

player's direction.

The player's eventual victory will see the ruined contraption crash to the ground, leading to a cutscene where Dracula throws its puppeteer pilot across the theatre. As Dracula readies a finishing blow, the blood curse infecting the Toy Maker relinquishes its hold and returns him to his former state as a frail old man. In his restored state, he hands over the Mirror of Fate piece to Dracula.

The soundtrack accompanying this boss battle, aptly titled 'The Toy Maker,' is an orchestral track characterised by short sharp beats, whilst chanting vocals gradually build towards an epic finale reminiscent of a high-end movie score. Also worthy of mention is 'The Toy Maker's Heart', a sombre theme that plays during the Toy Maker's awakening cutscene. MercurySteam's creativity in this incredibly unique boss battle is something to be applauded and delivers a truly memorable experience.

This Badass Boss is a tough act to follow, as the Toy Maker's mastery of theatrical showmanship gives way to one of the most unconventional boss encounters to grace the *Castlevania* series. His eccentricity, combined with his puppet creations, deserves nothing less than an encore! ■

FUSION REACTOR

A MONTH IN THE LIFE OF GAMING.

THE FUSION TEAM

2023 WAS JAM-PACKED WITH MEMORABLE GAME RELEASES ON RETRO AND CURRENT-GEN HARDWARE, SO THIS MONTH, WE PICK OUR PERSONAL 'GAMES OF THE YEAR'.

GEORGE STURGEON:

When Ben suggested highlighting our 'Game of the Year' for this month's Reactor, my thoughts went straight to *Hogwarts Legacy* on the PS5 (as if by magic). Avalanche Software's work in bringing Hogwarts Castle to life is a visual marvel, perhaps bigger than any feast found in the Great Hall. Exploring its secrets, attending classes, and seeing all the references to the films, novels, and movie tie-in games was impressive and left me looking forward to where Portkey Games goes next for the Wizarding World. However, by bending the rules slightly, I couldn't neglect to mention *Psychonauts* on the PS2. Although not a title released this year, it was new to me, and its creative-level designs quickly captured my attention due to their Tim Burton-esque twists on gameplay and visuals. This title by developer Double Fine Productions may have inspired a few article ideas.

PAUL TWIST:

Well, if you read my review in last month's issue, you can make a good guess about my Game of the Year for 2023; how could it be anything other than *Super Mario Bros. Wonder*? It was an absolute joy to experience a new 2D Mario platformer that looked stunning and was packed with such joy, imagination, and wonder! I'd been worried that *Super Mario Bros. Wonder* wouldn't meet my high expectations. But I

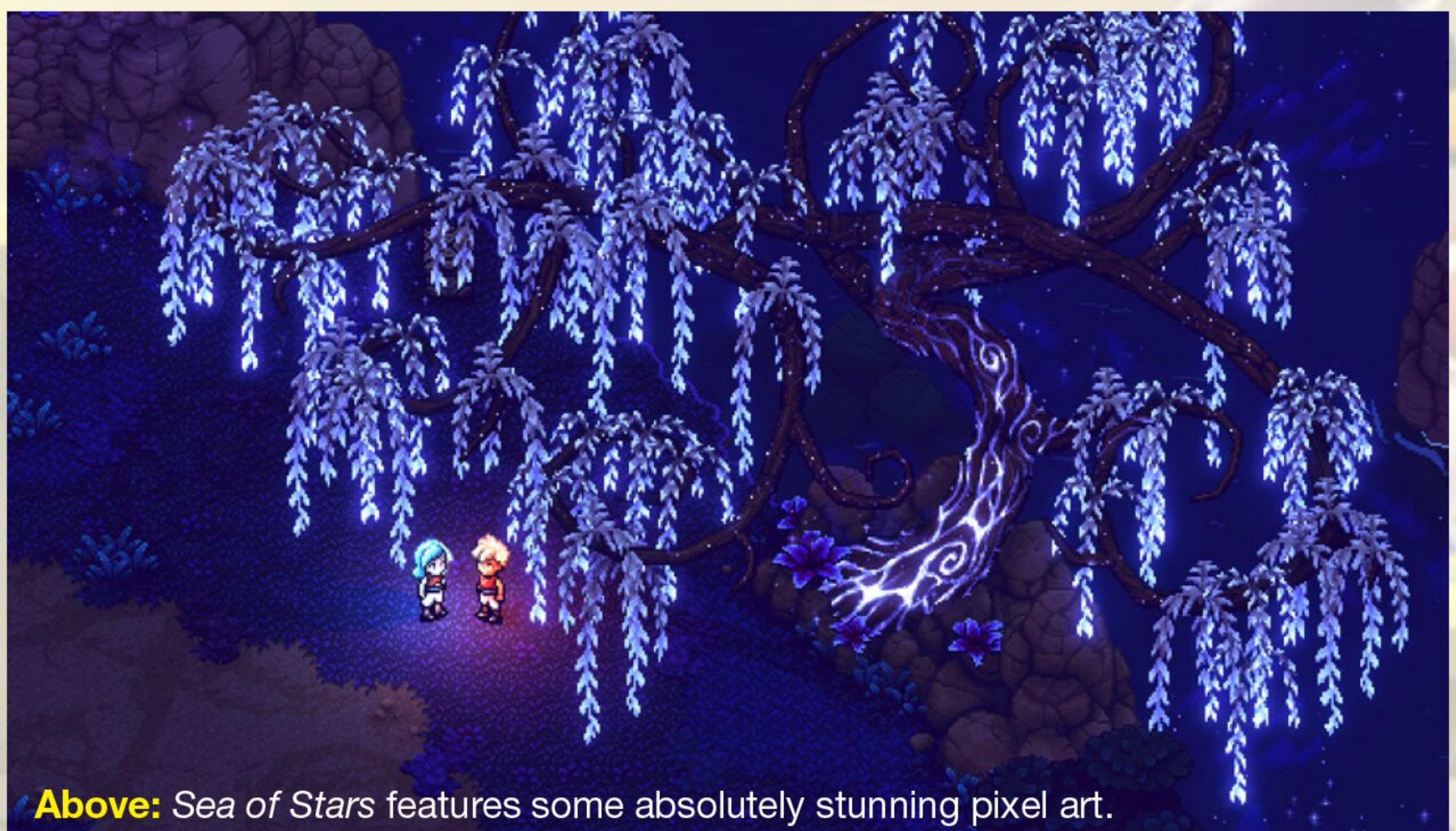


Above: *Hogwarts Legacy* cast a spell on George and Ben in 2023.

needn't have worried, with Nintendo producing what I dubbed "the best 2D Mario platformer since *Super Mario World*".

ANDREW OYSTON:

In a year where some big-name releases were a source of disappointment (*Redfall*, *Lego 2K Drive*, and *Starfield*, although only a little bit for the latter), it was the likes of *Lies of P* and *Deliver Us Mars* that entertained. However, an indie stole my heart this year. *The Will of Arthur Flabbington* took point-and-click adventure players on a journey some may not have experienced since the 90s, and it was all the better for it. If 2022 belonged to *Lucy Dreaming*, 2023 was surely the year of Artie Feldberg and Meatbag Jack.



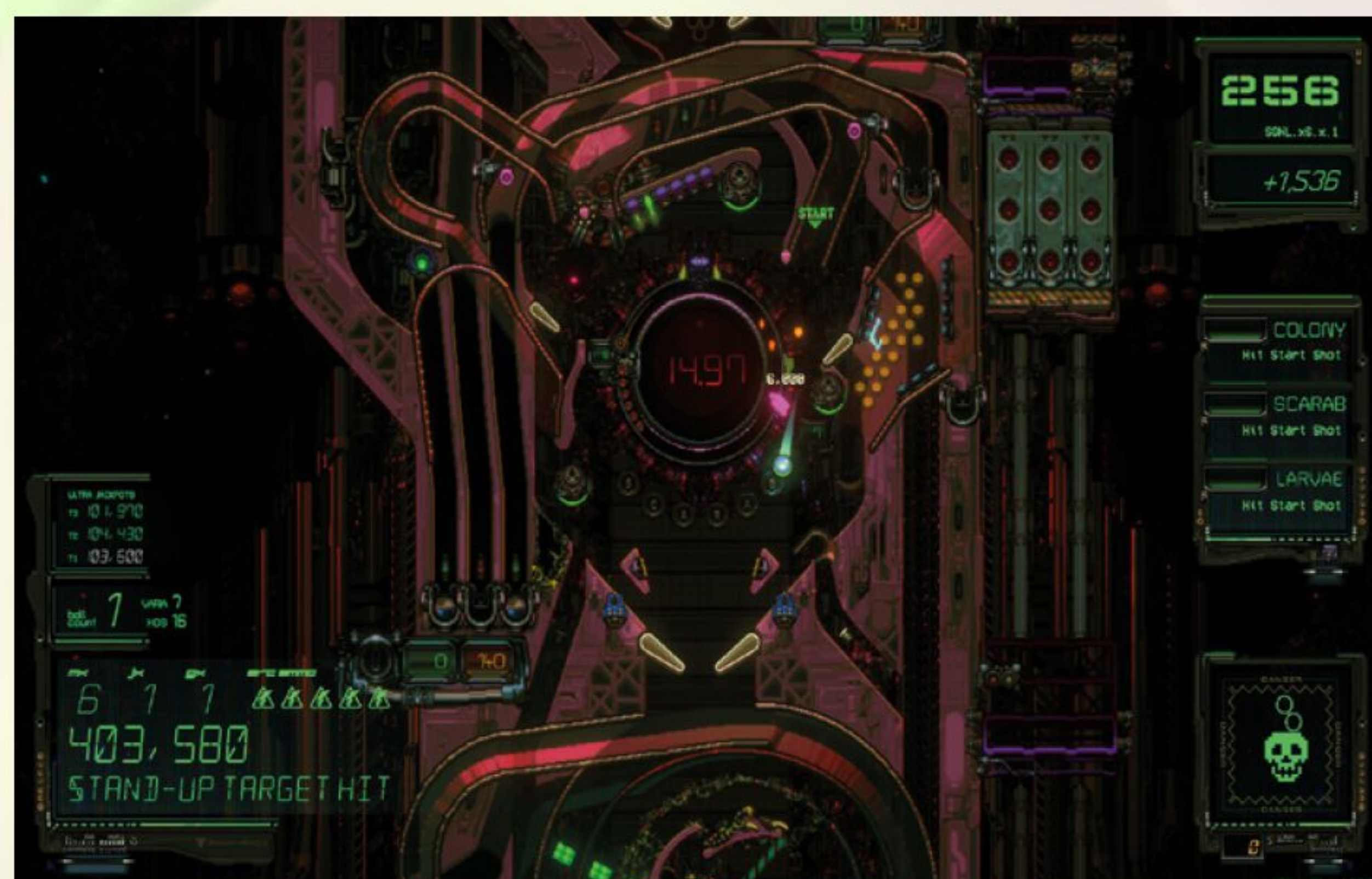
Above: *Sea of Stars* features some absolutely stunning pixel art.

**ANDREW FISHER:**

My most-played games of 2023 are thanks to DLC – that's *PowerWash Simulator* (including its brilliant Back to the Future levels) and the addictive *Vampire Survivors*. But for me, *Xeno Tilt: Hostile Pinball Action* was everything I wanted it to be. It was a blast, from its gorgeous chiptune-inspired soundtrack to its frenetic multiball action.

PAUL MORRISON:

I feel a bit of a fraud because my game of 2023 was also my game of 2010. It's *Red Dead Redemption*. Yeah, people complained about the PS4 port, and yeah, I'm part of the problem for buying it – sue me. I thoroughly enjoy moseying around the landscape, taking in the scenery and enjoying the last days of the Wild West. There are few better endings to the evening than sauntering into town for poker night with the boys. Yeah, there are missions and stories, but they can wait. I'm perfectly happy to bide my time in this bygone era.



Above: Andrew Fisher scored *Xeno Tilt* 9/10 in issue 49.

FAITH JOHNSON:

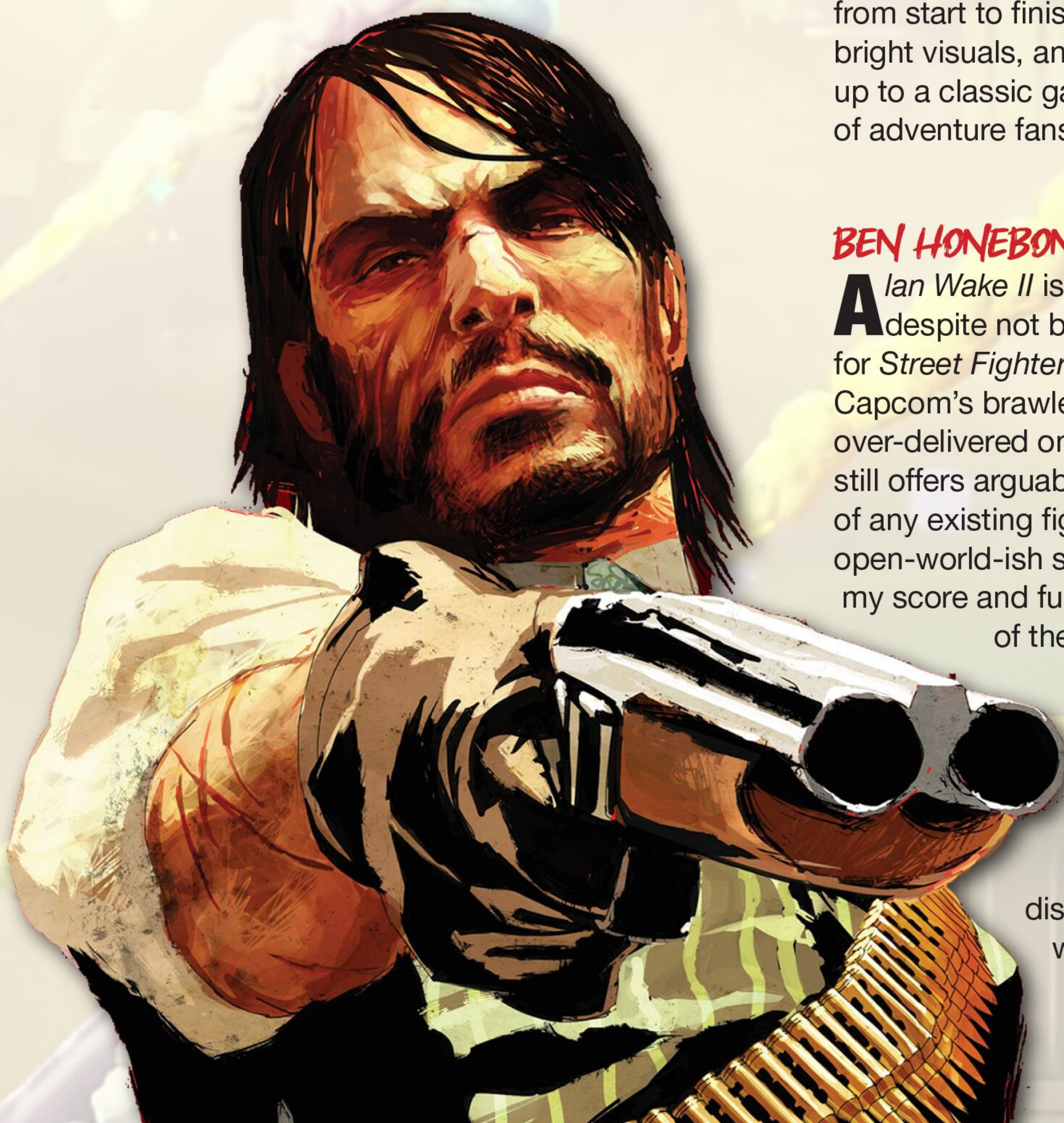
When our esteemed editor asked us to wax lyrical about our favourite game of the year, I had to take a step back. 2023 was a sensational year for new games with some genuine classics such as *Tears of the Kingdom* and *Baldurs Gate 3*. But my retro head rules me, and *Sea of Stars*, with its beautiful pixel art and traditional turn-based RPG gameplay, provided me with such joy this year. It's not a particularly difficult game, and it doesn't do anything new, but it's pure quality from start to finish. The mesmerising music, the bright visuals, and the engaging narrative all add up to a classic game that even the most casual of adventure fans will fall in love with.

BEN HONEBONE:

Alan Wake II is my pick for 2023's best game, despite not beating my bold 10/10 score for *Street Fighter 6* back in June. The thing is, Capcom's brawler is a 10/10 fighting game; it over-delivered on what was expected of it and still offers arguably the best online experience of any existing fighter, along with its robust, open-world-ish single-player mode. I stand by my score and fully expected it to be my 'Game of the Year'. But then *Alan Wake II*

arrived, and for me, nothing will ever be the same again.

I love music and film just as much as I love video games, and Remedy crafted an experience that blended those three disciplines in the most exhilarating way I have ever experienced. It's not a loop; it's a spiral. ■





THAT MOMENT WHEN...

The background of the entire page is a dark, moody image of rain falling. In the upper left, a portion of a brown raincoat's collar is visible. A silver knife blade is positioned diagonally across the frame, pointing towards the bottom right. The blade is sharp and has a textured surface.

***YOU MEET THE
RAINCOAT KILLER
DEADLY PREMONITION (2010)***

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